

PENCIL POINTS

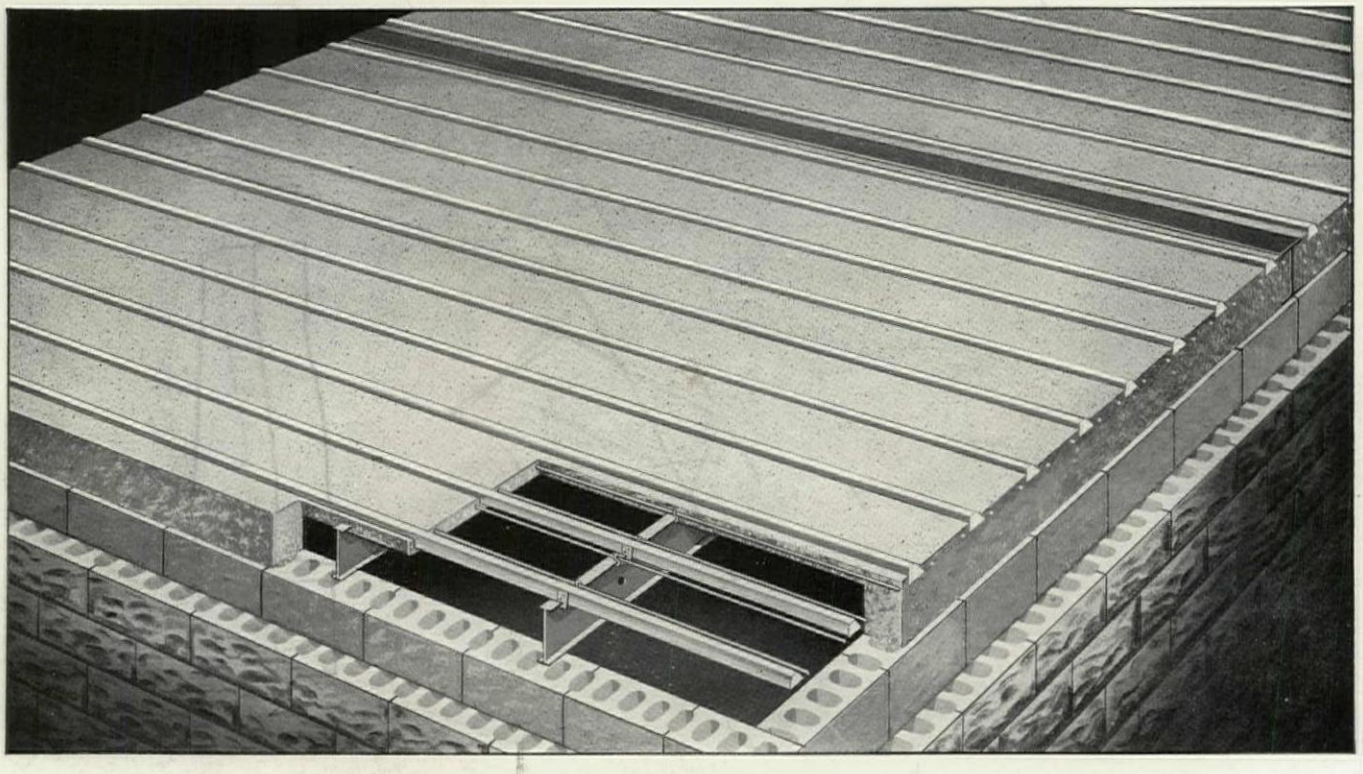
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PENCIL POINTS

Volume XIV December, 1933 Number 12

Pencil Points wishes every reader a Happy Christmas and a More Prosperous New Year

Money to Spend

Says G. K. Chesterton in *The Napoleon of Notting Hill*, by way of explaining the origin of the name of the borough of Kensington, "Little birds that *can* sing and *won't* sing must be made to sing!" To fit the present situation we might paraphrase the quotation thus: "Big birds that *can* spend and *won't* spend must be made to spend." For what is essentially wrong with us is a cessation of spending. An *increase* in the national total of spending is the only way we can rise out of the depression.

When we spend in one calendar year, as we did in 1929, $85 billion, our national income is $85 billion. When we permit spending to shrink, as it did last year, to $40 billion, our national income is correspondingly reduced to $40 billion. And the annual production of *real* wealth—manufactured goods, agricultural products, buildings, roads, symphonies, mural paintings and so on—shrinks or increases exactly as our national income falls or rises.

Money in itself, as we are beginning to understand, is not wealth. It is, however, whether it be cash or credit, the all-important means to command the production or transfer of real wealth. I will provide you with goods or services to the extent of my ability if you will give me money—not because I want the money itself but because with it I can command the goods and services that others have to offer and which I want.

Now, in a national economy, if the people who temporarily possess money withhold it for any reason from activity, there is just that much less effective demand for goods and services and consequently just that much less money and real income for those who provide the goods and services. If too much is withheld, incomes are reduced generally and people who are willing to work become unemployed. The real loss to society through a depression is not monetary—it resides in the real wealth that fails to be produced through the idleness of men and machines.

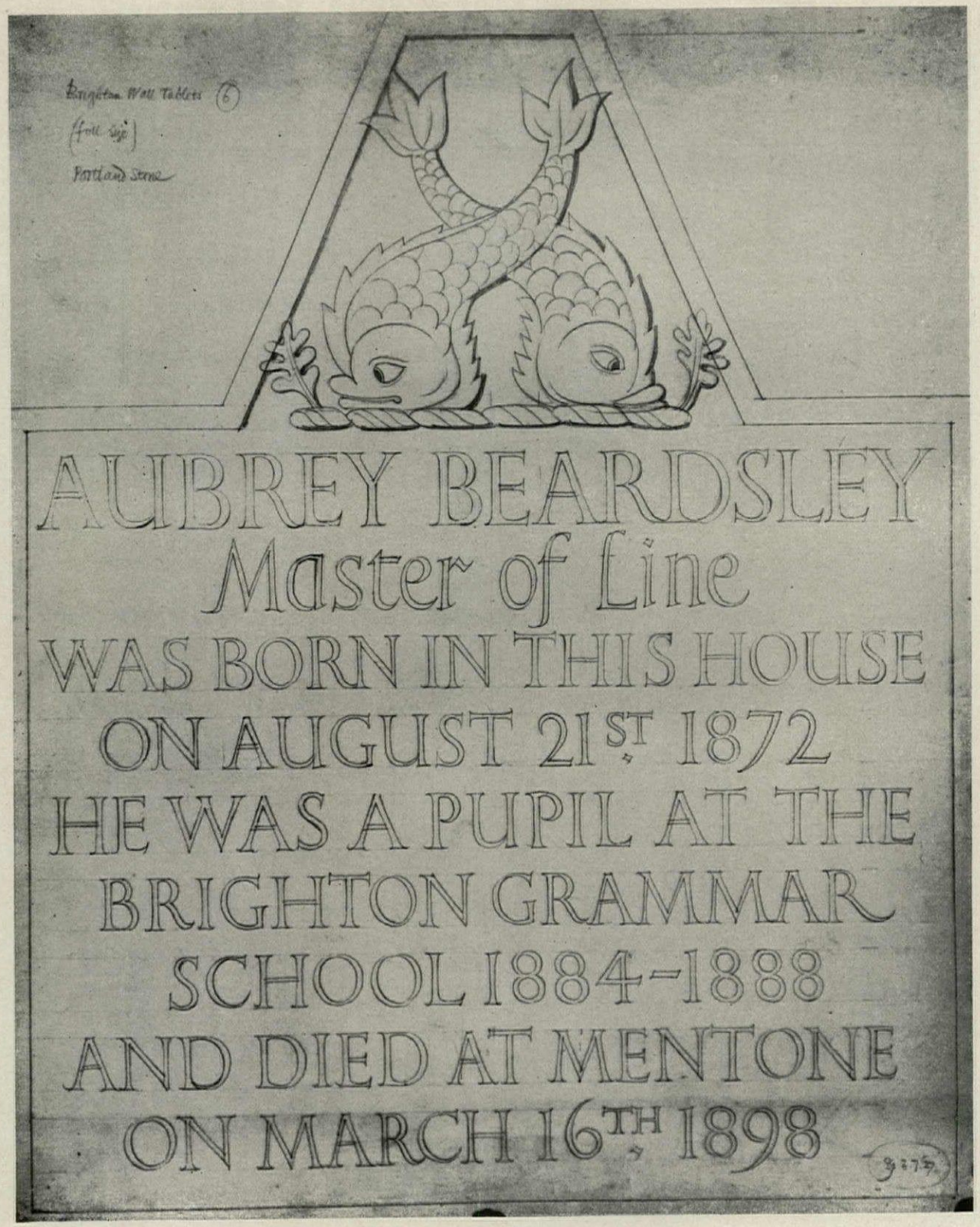
As the forces of depression begin to be retarded, the extent of the advance is measured by the money being spent. The government, by bringing about increased wages through N.R.A. codes and providing jobs on Public Works and other activities, is leading the way. It has to do this because private initiative, through fear, refuses to do so. Those who would gladly spend if they had the wherewithal are penniless and therefore helpless. Those who are fortunate enough to have money are afraid to spend it any faster than they have to lest they come to the end of their resources. Hence the necessity for government spending.

Fortunately for the professions of architecture and engineering, the most desirable form for government spending to take is Public Works because through this form of enterprise we can put large sums of money into circulation without adding to our national capacity to produce goods for sale. Then, by arranging to pay for these Public Works through taxation designed to reach money income that is not normally used for spending we help to prevent private overdevelopment of productive capacity. It will take some time to regain a standard of living sufficient to absorb the possible production of existing American factories. Until we reach that point there is no sense in fixing great volumes of additional capital in unneeded capacity.

The following table, prepared by *The Business Week*, and quoted in a book by Morris P. Taylor, *Common Sense About Machines and Unemployment*, gives a pretty good picture of the relative amounts of income spent and saved by various income groups. The figures are based on the year 1929.

Income classes 1929	Per cent saved	Per cent taxes	Per cent spent for goods and services
$1,000 and under	3	3	94
$1,000, under $2,000	5	2	93
$2,000, under $3,000	11	2	87
$3,000, under $5,000	16	2	82
$5,000, under $10,000	14	3	83
$10,000, under $25,000	22	4	74
$25,000, under $50,000	30	8	62
$50,000, under $100,000	31	13	56
$100,000, under $150,000	35	15	50
$150,000, under $300,000	44	16	40
$300,000, under $500,000	67	17	16
$500,000, under $1,000,000	71	17	12
Over $1,000,000	77	17	6

It is true that incomes of all groups have shrunk during the depression years but the spending and saving habits of the several groups are still likely to conform closely to the percentages shown. The low income groups can be depended on to spend for consumption the bulk of their wages and salaries. It is not difficult to see where the taxation must be applied in order to carry out the government purpose of increasing spending for consumption as against investment. Suitable exemptions for voluntary increases of spending on the part of the higher income groups can soften the blow and at the same time help to accomplish the desired end. The spending of more money for consumption is the vital thing—and just in so far as it is stimulated will we go forward.



LETTERED DESIGN BY ERIC GILL FOR COMMEMORATIVE TABLET
TO BE EXECUTED IN PORTLAND STONE AND PLACED ON A HOUSE IN BRIGHTON, ENGLAND
From a full-size detail

Eric Gill as a Draftsman

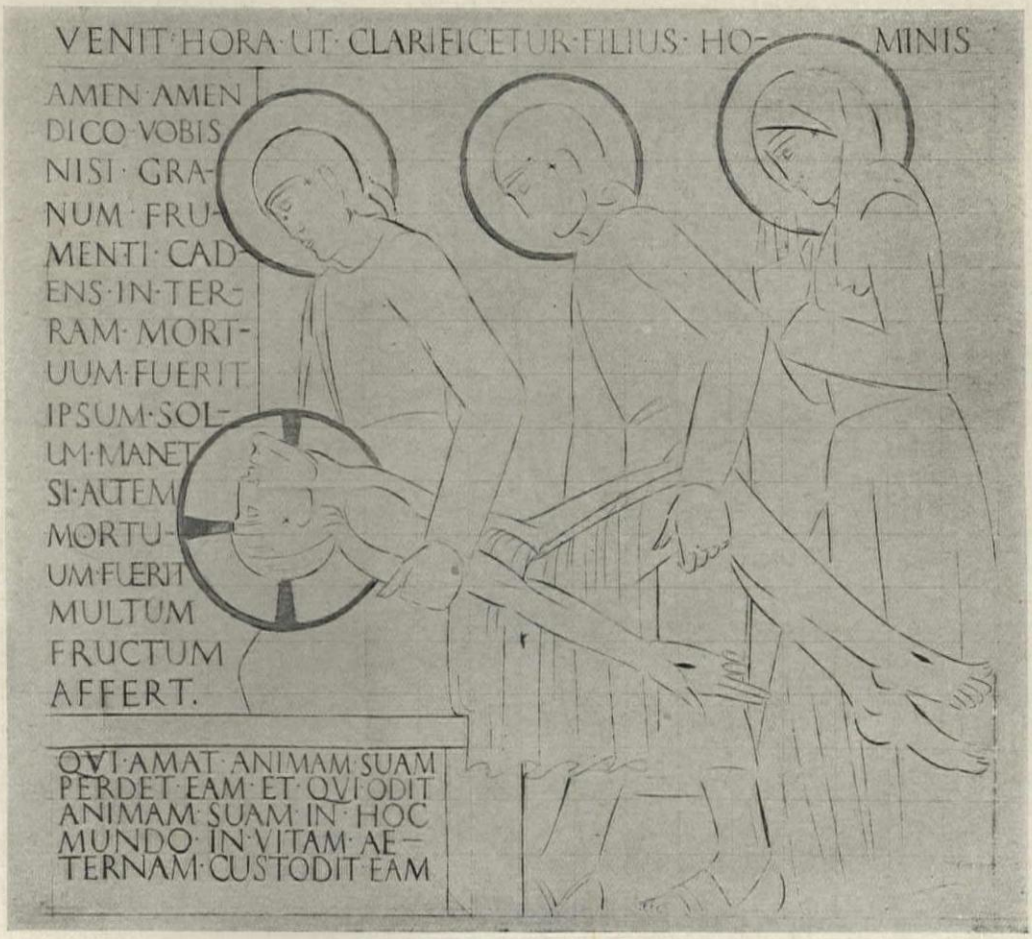
A Discussion of the British Sculptor's Varied Talents

By Kineton Parkes

Eric Gill is a master of significant line. He is sculptor, engraver and draftsman and the basis of his activities is the line: the phases conform to a homogeneous entity which is the line. As a sculptor he must deal with mass, but he deals with it on the foundation of the line. In his sculpture, his engraving, his design, the line accounts for all, even when modified by the exigencies of the three dimensions, or the variations of tone. The consistency of his practice is complete; it would seem that he is unconscious of factors outside this practice and it is certain that the atmospheric disturbances; the problems of impressionistic light and color and their interactions in form; the perturbations of cubism and the vague possibilities of expressionism trouble him not at all. His art, as will be evident, has no use for any of these things.

The other side of it; the part which is mental, as the craft of it is manual; the intellectual side of it, is literary, not the mighty line of the dramatist, but the still small line of the lyricist. He is a Latinist and loves to make his graphic conform to the set rules of a set language; to form its shape on these rules; yet he is no academic, his line, graphic or lyric as to its quality, owes nothing but to truth and the inspiration of beauty. In his studies it is a continuous line; in his designs, an expository line, the line broken up to construct the mass; in both, a vital and informing line; in all, an attenuated but creative line, such as was used by his contemporary and fellow-townsman of Brighton to whose memory he has made a fine lettered tablet, Aubrey Beardsley.

Arthur Eric Rowton Gill is the son of a clergyman,



BRUSH AND WASH DRAWING BY ERIC GILL—DONE IN 1915

FOURTEENTH STATION OF THE CROSS, WESTMINSTER CATHEDRAL

From the Victoria and Albert Museum, London



BRUSH AND WASH DRAWING BY ERIC GILL—DONE IN 1913
FIFTH STATION OF THE CROSS, WESTMINSTER CATHEDRAL
From the Rutherston Collection, Manchester City Art Gallery

born near Brighton in 1882, receiving some little teaching at the Chichester School of Art, and becoming, in 1899, apprentice to William Douglas Caröe, the London architect. His birth and the influence of Caröe, architect to the Ecclesiastical Commission, and to various cathedral chapters, influenced Eric Gill largely in the direction of religion to which, however, he must have had a personal inclination, which has persisted through the years and resulted in the artist becoming a Roman Catholic "because it seemed the only rational thing to do." He, however, "was soon disabused of the crude notion that every individual priest is an intelligent person and an enemy of commercialism and industrialism." Eric Gill is undoubtedly an enemy of both.

Gill's apprenticeship lasted four years but he did not than actually become a practicing artist although he did architectural work. He found he was a craftsman and he carved tombstones at Hammersmith, in this way becoming a sculptor.

Eric Gill from childhood's years had the urge to draftsmanship. Many people have this, and make drawings of steam-engines or copy the designs of wall papers just as good as those which were perpetrated by young Eric. It was not really until he was fifteen, when his family removed to Chichester, that the urge was translated into real action. The little instruction he had at the School of Art was less in its influence than the instinct which was aroused in him by the daily contemplation of the beauties of the Cathedral Church of the Holy Trinity which was a-building during the episcopate of Bishop Ralph Luffa from 1091 to 1123 A.D. and continued long after. There was the Cross, too, at the central bisection of the city streets built by Bishop Story in the first years of the seventeenth century, and there are many other older and more recent buildings which make this still wall-begirt city one of the least spoiled in England. It was inevitable that the lines of such monuments should become engraved on the brain tissues of such an artist. Not only graphic was borne in upon him by this contemplation of such mastery, but architectonic too, and this occasioned the taking out of his articles in 1899. He then, on the stimulation of the teaching of Edward Johnston, accepted the regimen of letter drawing, and, to a large extent, compelled himself to the acceptance of the limitations as well as the obligations of that craft, combined with that of the more mobile freedom of running calligraphy. At the Westminster Technical Institute Gill began to work at stone carving, fortified by the inspiration of Chichester and the examples and precepts of Edward Johnston.



"SUSANNA"

A LIFE STUDY BY ERIC GILL

In 1904 the student of stone and its treatment emerged as a mason and worked for two shillings an hour wages for architects who, following on William Morris, were enlightened enough to recognize the tool to their hand. It was a late development from the 'Sixties; not too late, however, to correct some of the faults brought over from the perfervidities of the Pre-Raphaelite and Arts-and-Crafts movements. He was taken up by the practitioners in other crafts and his sense of lettering was harnessed by Count Kessler, introduced by the English specialists in typemaking, and so continued his alphabetical craftsmanship.

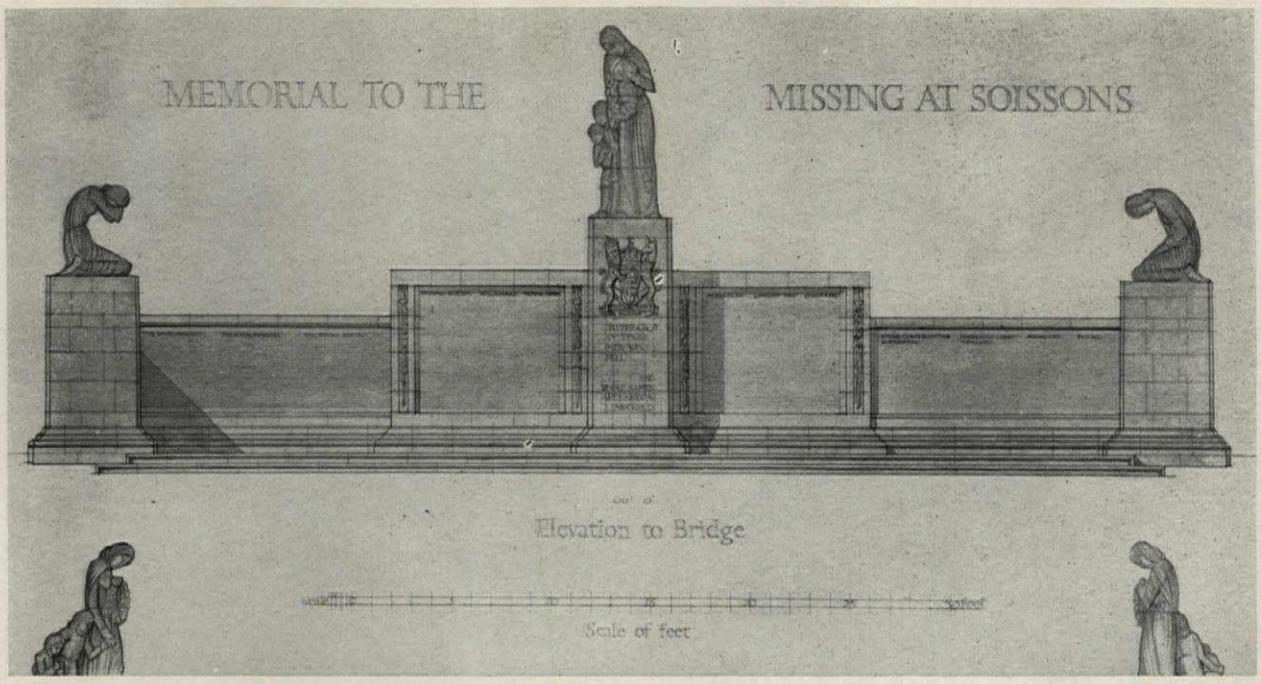
The lettering and other decoration of tombstones naturally led Gill to more constructive work and he began to carve the figure in stone. Count Kessler had prevailed on him to go to Paris to study with Aristide Maillol. He went, but returned the next day. His figure carving had to be absolutely direct; he should have gone to Joseph Bernard, if to anybody. However, the quick return was justified in that it allowed him to save his soul alive, and incidentally, the soul of English sculpture. This was in 1910 and this serious soul was thinking about its own salvation, and having passed from the religion of his fathers, through the negations of agnosticism, in 1913 he thought to find itself and still itself in the Catholic Church: it was all a matter of development, and very interesting at that, but what is of artistic interest is that it was all helping his draftsmanship. He had by now mastered the pencil-point, the pen, the charcoal stick, the chisel; he was now to begin the conquest of the graving tool. Born cutter, calligrapher and carver, master of graphic and glyptic, the burin and other gravers offered him no difficulty: he was now master of all the tools of graphic expression except the brushes used for painting, but brushes, too, such as he used for washes in some of his drawings, he was to use in an increasing degree.

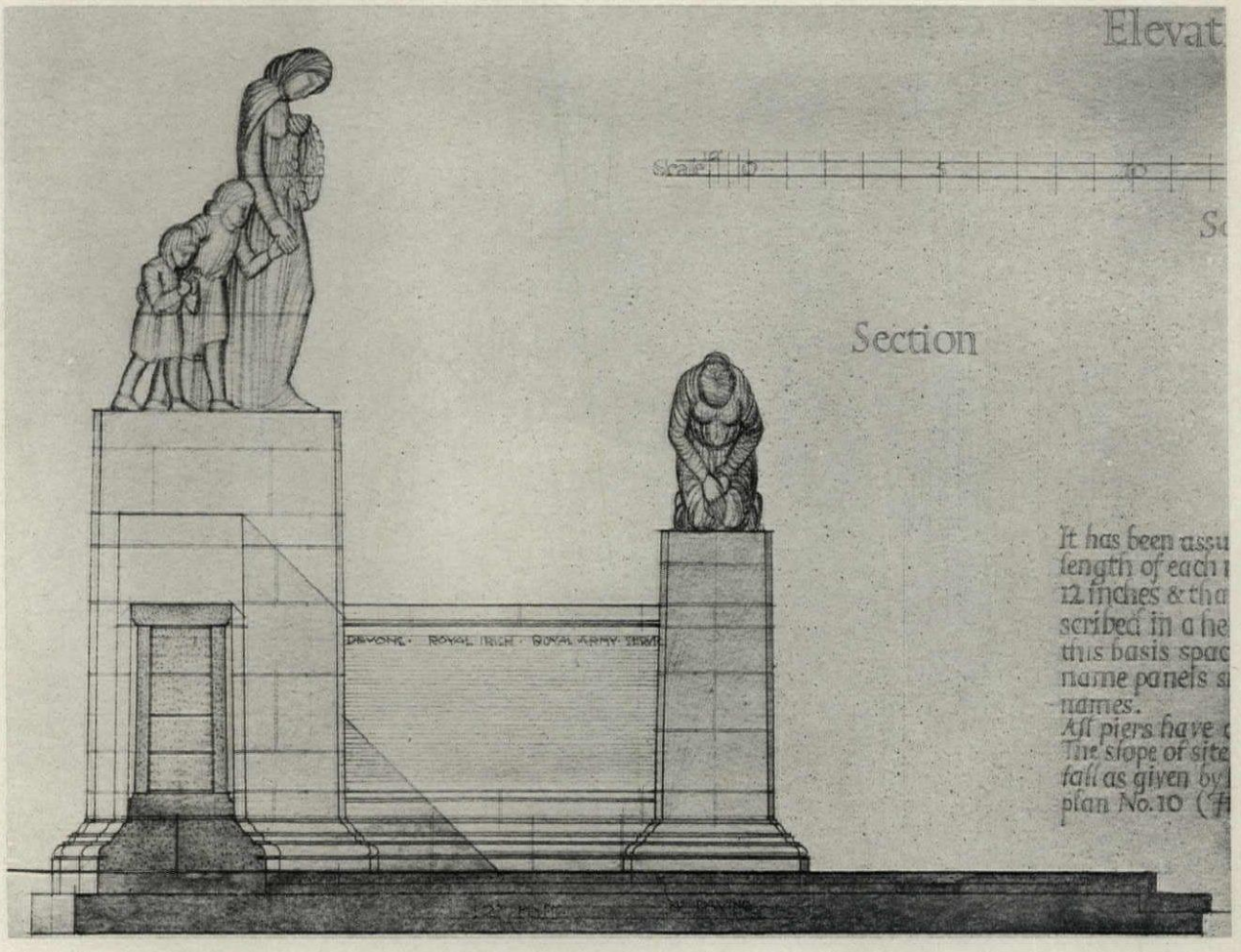
As he works very quickly and spontaneously, for his hand works directly from his mind and his mind is alert and ever-ready, his output, even up to this period, is astonishing. Yet he is so deliberate and systematic that he has kept a record of all his doings, as did the monks of old. The orderly quality of his work is reflected in the habits of his life, and the habits of his work are secured from interruption by a very proper seclusion from the world, not that he shuns nor denies the world, but he must be sought for, called on, rather than invited or called for. So he lives and works in the country: first at Ditchling, near Brighton in Sussex, then at Capel-y-ffin in South Wales, and now at North Dene in Hertfordshire. But he goes to London to carve stone on such buildings as are awarded to him, those of the new Head Offices of the London Underground Traffic Body; the new headquarters of the British Broadcasting Corporation and others.

Graphic drawing forms the containing line of all sculptural design and the real sculptor's problem, as well as that of the real architect, is to devise a series of silhouettes that will express the representation of his idea when executed. Silhouette is the earliest sign of the desire of man to express himself as artist, that is, to give expression to that which is in his brain and copy the forms which he sees around him. This is the simplest element, but the subsequent development from this basis is for the artist to make such a representation as will hide the effective powers of his draftsmanship in the expressed power of his final conception. His beauty of line is not to be regarded as merely clever execution apart from the content of the work as a whole. The inherent content of drawing must not be lost sight of and in treating the drawings of Eric Gill, I am doing so *qua* drawings. As such they display a range of spiritual and emotional experience and they act as finger-posts to his style. After all style is the result technically of the combined effects of detail, and while the function of graphic is the representation of things seen such as architecture, the fauna, the flora, that is physical shapes, and on the other hand the expression of ideas, the result of creative mentality, the ultimate is the artist's self, his style; style is built on inspiration, by effective technique.

Drawing in order to produce this effect of style must be inspired more than merely accurate—a most accurate copying of nature may be crude and lifeless; but a drawing of the idea while lacking in accuracy so long as it is expressive in form, has style. We are pleased with the accurate representation of visual beauty which is dexterity, but to be moved by style there has to be a revelation of spirit. Drawing is the mechanics with the dual function of setting out the beauty of both abstract and concrete forms, and abstract drawing is a pure graphic which has a beauty all its own apart from objects. As I have said, the elements of drawing lie in the silhouette; the flat surface of graphic, however, permits of the expression of the round, or three-dimensional expression, but a monochrome drawing does not permit of the endeavor to express color, any more than a line drawing permits of the expression of tone. There is a broad distinction between the line pure and simple and the stipple, which should not be confused with the legitimate pseudo-plasticism of a charcoal or chalk tone drawing, much less with the brush drawing of the water-colorist. But for this pseudo-plastic representation, pure line is amply sufficient as is proved in Gill's work. He, of late years, adds a touch of stipple to the periphery of his line for the purpose of emphasizing the round, which has the same effect as the burr from the needle or burin in engraving, but it is really a work of supererogation, for the content of his pure line sufficiently indicates the content of his form, which is the perfection of pure graphic, not made less so by the application of some small amount of hatching in his nudes.

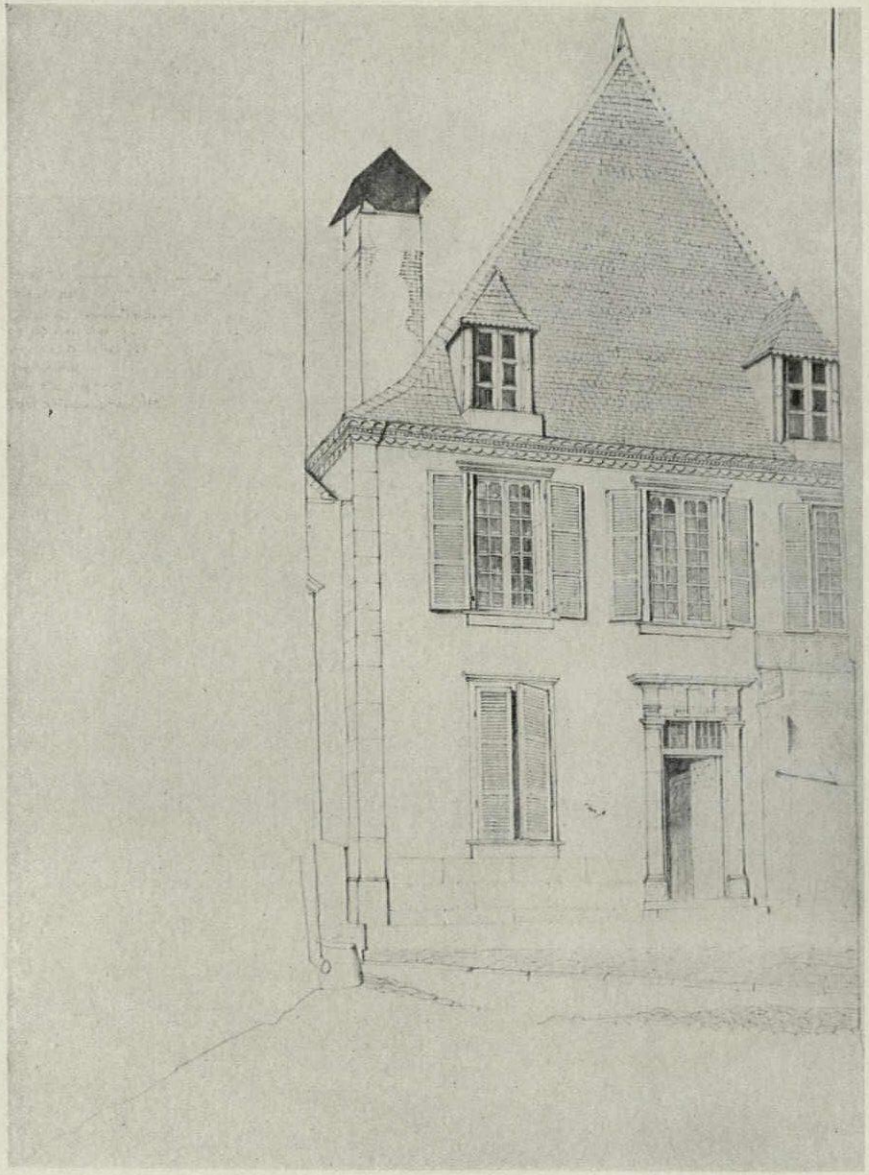
Wondering if he need learn anything more from the schools, Gill joined the London County Council Central Art School where he worked for a fortnight in the Life Drawing Class. Previously, in 1910, he had drawn, for a day, from the nude model, and by means of a mirror had studied the life in his own being, and also the beings of his family, but he was 34 years old before he seriously studied the nude as an end in





PORTIONS OF PRESENTATION DRAWINGS, DESIGN FOR A WAR MEMORIAL

L. ROME GUTHRIE, ARCHITECT—ERIC GILL, SCULPTOR AND DELINEATOR





TWO ARCHITECTURAL PENCIL SKETCHES BY ERIC GILL—VILLE DE MADRID AND CHURCH OF ST. VINCENT, BOTH AT SALIES-DE-BÉARN, BASSES-PYRÉNEES

itself, and as having little to do with the graphic, glyptic or plastic processes. "What is important," he says, "is what the artist has in his mind, not what the model has in his or her body."

Pure draftsmanship, that is graphic, is in monochrome, either in line or in tone. Water color drawing is painting, still graphic, but with modifications. Painting is drawing but still further removed from pure draftsmanship. Sculpture is drawing, plastic or glyptic, and engraving is drawing. The work of Eric Gill comes into the categories of line, tone, and plastic and glyptic sculpture. Narrowed down to pure graphic by pencil, pen or chalk; omitting engraving and sculpture, Gill has a large body of work to his credit and his pure graphic includes abstract drawings, drawings from the life, from nature, from architecture, illustrations, sculptor's drawings, and drawings for engraving.

Draftsmen pure and simple of real greatness are few, and many of them drew mostly for reproduction such as—in the field of architecture—Meryon and Piranesi. But the greatest masters whether painters or sculptors produced the greatest drawings, like Michaelangelo and Raphael. The greatest masters of mass in both architecture and painting were also masters of line, as were Rembrandt, Bramante and Alfred Stevens. In architecture there are the creations or designs, original, abstract works, which are pure graphic, and the reconstructions such as those made by Piranesi for reproduction. Further, there are the copies in line of architecture, done mostly at the instigation of the mere love of beauty and the urge of the pencil or pen, and of these latter Eric Gill furnishes examples, as in those done at Salies-de-Béarn, Basses-Pyrénées.

Such drawings as these are not mere records nor notes of observation, but are in themselves expressions of beauty of line, in mass and in detail. Turning from architecture to humanity there is in both the great masters and the little, a desire for actuality; for the record of things seen, as well as the expression of those imagined. Watteau was not a constructive draftsman like Leonardo da Vinci, but he made vital drawings of men and women, and sketches of actions seen, of the most pleasing kind. Da Vinci was the creator not the recorder, his drawings are of the imagination; evocations of genius, expressions of prophetic form, and his observations are those of the scientist concerned with actuality and the penetration into the most recondite essentialities. Eric Gill has no claim and makes none, for inclusion with the great constructive masters; his is the craftsman's job, done as well as he can do it and there is no one living who does this particular job better. His art is particular and supported by craft that is perfect. It is personal and very engaging at that; he has not the wide view of humanity possessed by Lucas van Leyden, but although restricted to certain literary and emotional forms, his work is true, and humane, as well as graceful and fanciful, and it is original.

I am not dealing with the engraved work of Eric Gill as such, but regarding it only from the point of view of graphic, pure and simple. It is imperative, however, to remember that in his reproductions is to be found a body of work which is unique in quality and considerable in quantity. It would be difficult to attempt to compare the *œuvre* of any previous artist with this; it is of peculiar quality and characteristic distinction, and must be treated altogether apart from the pure unsophisticated characteristics of his spontaneous drawings and designs with which I am now wholly concerned.

Drawing, as the Greeks admitted, is but writing; both are kinds of expression merely; both have inherent shape. Drawings differentiated from writing in the statement—an artistic one—of form; writing so differentiated, is the scientific statement of thought, but it is the shape in both cases that conveys the signal which communicates the idea of the creator to the mind of the observer. Eric Gill practices both this art and this science. It was as a letter cutter that he evolved his artistic content, as a draftsman that he furthered the formation of his problem forms. Now this kind of thing is not done at an art school; it is accomplished in the innermost private chambers of the brain, from which chambers peremptory orders are transmitted to the operating members of the body. The hands take up the work with which the mind has charged them. It is possible to work with the hands without the direction of the brain and this it is that causes the catastrophe of so much modern life: empty brains, empty hands, empty work.

So we get to the full valuation of Eric Gill's economy: the thinking head, the ready hand, the love of the job of work, the fullness of work. There is love in every line that Eric Gill has ever drawn; the dignity of meaning in every form he ever shaped, and, withal, a simplicity which is unassumed. There may be in certain work of his, what is inevitable in a universe teeming with artificiality and mechanization, a certain mildly wicked sophistication which is a piquant sauce to the dish he occasionally serves. But there is truth and love there too: whenever Gill's pencil touches paper or his graving tool touches the metal sheet or the wood block, there is an expression of sincerity, which is the same as saying there is good art, if also there is good technique and good thought.

How does this come about? It is not by teaching, for I have indicated that Eric Gill had practically no teaching. It is by feeling, the feeling of power to express and the knowledge that the motor factors will come into play as soon as the motive force is ready for the explosion; the feeling of security in the possession of style.

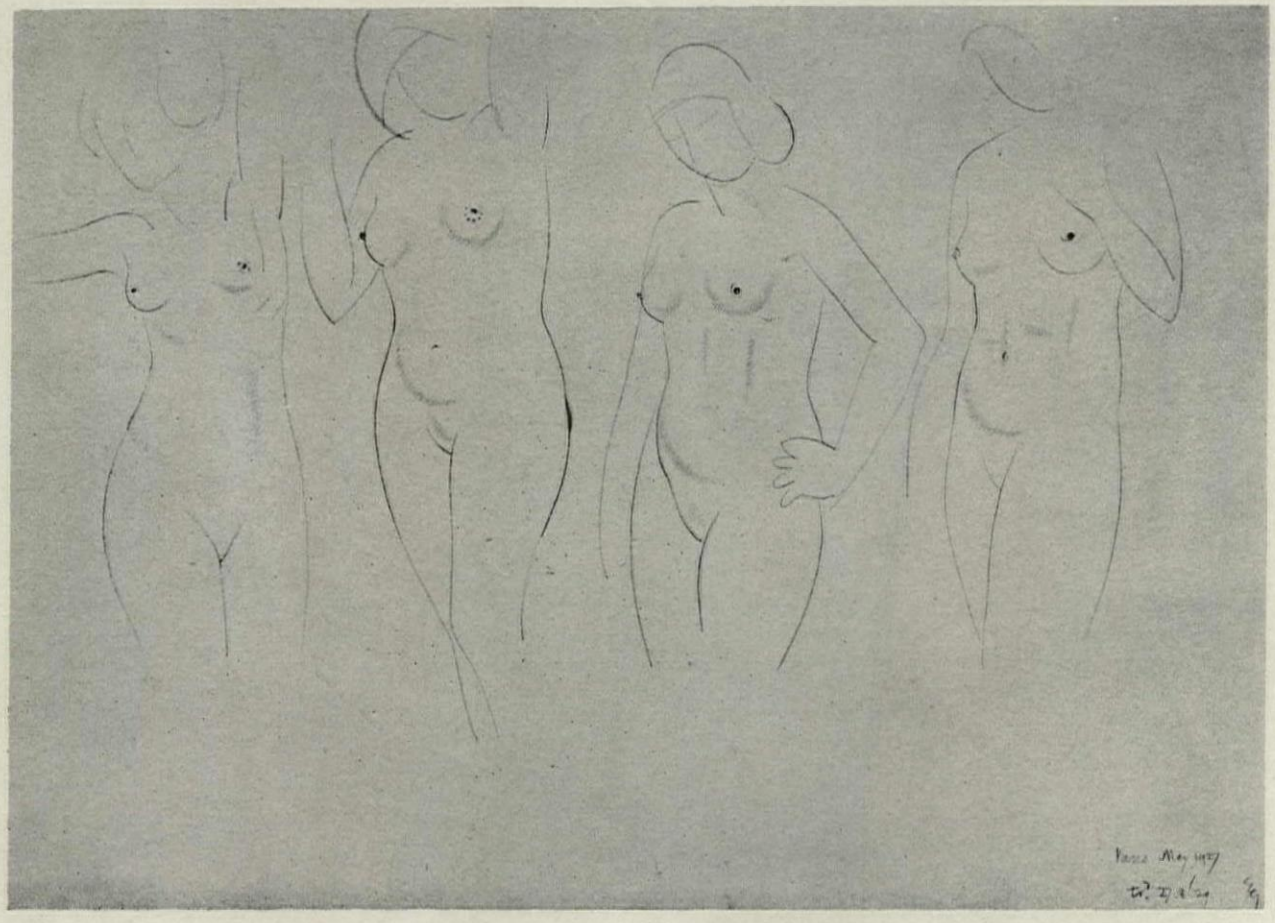
Eric Gill does not draw from nature; he has never drawn from nature at all largely. He draws from intuition. Sometimes he goes to nature to see if memory and knowledge have failed; and he generally finds that intuition has not failed him and that nature confirms what it has dictated. Gill is not a draftsman after nature; he is a natural draftsman. That is to say, he is an artist with the urge to expression, and drawing is his medium. Expression will out. He does not fall to a pleasing scene; he does not favor the

presentation of the things he sees, but rather the representation of the things he imagines. They may be abstractions or illustrations, but in either case they come from within and not from visionary reality. Something outside himself may offer a suggestion, but its statement in form is his own; it is this that makes for originality in any artist. As for architectural draftsmanship as such, various examples are provided by the artist, and none show his liking for architecture and his capability of representing it graphically, than the charming series of pencil drawings made during a three months' stay at Salies-de-Béarn, in the Lower Pyrénées in 1928. These were done by way of relaxation from the intensive and severe strain of many weeks devoted to a series of wood-engraved illustrations.

As I have said, Eric Gill is very prolific, like many of the great artists of the past who have left for the joy of the world their drawings. There are artists who use graphic merely as an aid to composition, or mere study of figure, pose or decoration. Gill does not offer the abounding riches of some of the masters of the Renaissance, for his work—unfortunately—does not call for these. Where the Renaissance painters set to work on a great ceiling or wall they faced formidable feats of graphic before their painting began. It is in a less degree that a sculptor works in graphic and consequently sculptor's drawings are less plentiful. But sculptors in the olden days did leave sometimes a great monument; a great group or a fountain to be accomplished as an autonomous work apart from architectural accessories.

Sculptural form requires differences of graphic; it may be plastic, it may be glyptic: in Gill's case it is pre-eminently glyptic. How could it be otherwise? For his method is always the line, and in his sculpture he cuts in lines, which is cameo or intaglio modelling, as the case may be. His modelling, what there is of it, is not plastic; in it he loses the fine edge of his graphic.

All good drawings are structural and these indicate the architectonic property of Eric Gill's talent for graphic. In his instinctive line is distinctive design; to draw what you can imagine is of more importance than to draw what you can see, but to draw well things that can be seen is well indeed. After all, however, it may not be very wide of the mark to impute to Eric Gill the principle that it matters less to draw well the things you can see, than to draw well the things you cannot see.



FOUR NUDE STUDIES BY ERIC GILL

Ripley's Recipes

By Hubert G. Ripley, F.A.I.A.

"There was a man in our street
Who, through per-sev'-erance, did complete-
Ly break himself of total abstinence.
Another life he's now begun,
And takes a drink with anyone."

OLD NURSERY RHYME.

VII—Egg-nog

We do not hold with those writers on the culinary and bibulous art, who present their subject matter in columns of jerky phrases like declensions of nouns in a Latin grammar. Though their little verses may not scan so badly, a certain jejune quality, a monotonous sameness is inherent in all their descriptions. To be of real inspirational value, it seemed better to follow the traditions of the Classical style of "The Physiologie du Gout," or the "Housewife's Companion," and "Domestic Cookery for the Use of Private Families." (Hartford, Judd Loomis and Company, 1836.)

I'm afraid those who look for a chart or royal road to achievement in the realm of the Cordon Bleu, will be disappointed. Certain matters may not be entered upon lightly, the Good Book says, so let us forget, if but for a few fleeting moments, the machine age and proceed in a leisurely manner toward the goal that leads to Parnassus.

—ANECDOTE—

One Christmas morning, more years ago than many would care to remember (though the recollection of that morning is still a perfumed memory), I left the humble hall bedroom in the hospitable city of Saint Louis, where I held down a draftsman's job for a time in the office of a man of national reputation. The crisp December air and the holiday quiet of the downtown streets were invigorating and soothing. At 5th and Pine, if recollection serves aright, was a little place known as "Harry's" (there was always a "Harry's" in every self-respecting city in those days, and when you saw the sign, you knew right off where you were and just what it meant). On the bar was a large bowl of freshly made egg-nog, Southern style. No customer had as yet been served from it. A moussellaine crust o'erspread the surface of the bowl's contents. Such a crust as forms from beaten eggs and whipped cream, infused with the delicate fragrance of old cognac and sherry, blended with the incense of choice spices from far Arabia and the Coramandel coast. To please the eye, granulated sugar in colors of rose madder and chrysoprase, to which added touches of bruised cinnamon artfully sprinkled above, gave the crust an imbricated pattern like diapers of the Taj Mahal. Harry himself, in spotless white linen beamed smilingly from behind the bar. Though one may be far away in a distant city, after all, home is where the heart is. With a silver ladle, Harry gently broke in, and dipping a goodly portion of the creamy liquid (in substance and color like the very quintessence of sublimated cafe au lait) into a glass cup, and placed on its top a bit of the gorgeous crust. "Merry Christmas," was his greeting. After the first sip, words seemed inadequate and all I could utter was a prolonged "Ooooh!" Then and there I took a solemn vow that our household should always serve similar bowls of egg-nog to all comers on Christmas mornings. So far the attendance has been very satisfactory, and despite the vexing difficulty in the matter of procuring all the necessary ingredients, we have managed fairly well. Sometimes it has been unavoidable to adopt certain substitutes and subterfuges, and of late years (thirteen, to be exact) the standard has not quite been that of "Harry's." Still, freshly laid eggs, cream and spices, and the exactitude of their preparation have done a great deal.

It is with some misgivings that the modus of preparation is offered. Tastes differ and even eminent authorities are not always in accord. Breasted and Flinders Petrie do not agree as to the exact date of Imhotep, for example, nor do all spell his name the same way. Colonel Fullerton places him almost 2000 years earlier than either of the before-mentioned, while Dr. Fellows has thus far refused to take sides. When such men as these differ on so vital a point as the correct date to be assigned the father, as one might say, of architecture, a certain latitude may be allowed the amateur of the cult of Lyæus.

Before leaving the wealth of fascinating speculation that the image of Imhotep brings up, and, proceeding with the more intimate consideration of the insinuating mysteries of the festive bowl consecrated to the celebration of the rites of Ygdrasil (how inadequate certain books of reference are at times; the ordinary dictionary gives perfectly obvious information, illustrated with diagrams, of such things as "inclined planes," and "toggle bolts" that every school girl knows, but is silent on really important subjects like "Ygdrasil" and "cecubum"), let us digress for a moment.

M. S. Briggs in his "The Architect in History," Oxford, 1927, calls Imhotep a shadowy figure, his tremendous personality looming through the ages like a Titan of superhuman power, or words to that effect. Breasted makes him a more gentle, humane person, taking an active interest in state craft, finance, medicine, and the liberal arts, at the same time inspired with the divine afflatus of an artistic genius such as the world has never known. The Greeks called him "Imouthes" and worshipped him under the name of Aesculapius. Recent excavations in the Nile Valley have disclosed temples and shrines dedicated to Imhotep, and the

priests of Isis jealously guarded for centuries the precious papyri containing the record of his studies. Even in Ptolemaic times, when the great temple at Dedendra was built, thousands of years after the master's death, working drawings made by Imhotep (or rather somewhat garbled copies of them) were used. The great mind of the kindly vizier of Zoser had foreseen everything.

We should be glad to map out a course of study to those interested, which includes Manetho, Strabo, Herodotus, Brugsch, Perrot and Chipiez, Petrie, Prisse d'Avennes, Furtwrangler, and Breasted among others. In fact we have here briefly mapped it out and intend to pursue it ourselves one day. There are so many things one ought to do, and so little while for the doing, that sometimes we don't know where to turn.

But to return to the egg-nog, the way we begin is to start the day before by leaving a note in the milk bottle of the previous day, asking Hood's man to leave eight extra quarts of Grade A, and eight bottles of extra heavy cream. Mr. Thornton, whose wife keeps chickens in Brookline, brings us four dozen of her fancy selected fresh hennery eggs. Brookline eggs are supposed to be rather superior, deriving their superfetation from the crumbs that fall from the rich man's table. After a simple little dinner of Mike Allen's Chatham oysters, a mousse of halibut, watercress salad and *bel paese*, we ask Cousin Edwin and Marion, Gertrude and Joe to help us whip cream, beat eggs, and see that not too much rum and enough brandy are put in.

The whites and the yolks of the eggs must be carefully separated, and that's an awful hard job for a male person to do, the ladies are much better at it. Two enormous bowls are necessary and the whites must be beaten until you can hold the bowl upside down without its contents running out.

In the other bowl place the yolks (yelks, Grandma Lowett used to call them), one teaspoonful of grated nutmeg, and as they are being beaten, gradually add granulated sugar until two pounds are gone. Meanwhile Cousin Marion is whipping cream. It would do your heart good to see Cousin Marion in a blue checked kitchen apron, intent on whipping cream, her cheeks gently flushed and her eyes shining with gustative expectation.

Now comes the interesting part. Joe, who is strong as an ox and handsome as Apollo (Joe and Gertrude make a splendid pair and none may enter the Coque d'Or with more insouciance than they), brings up the heavy twelve-gallon crock in which we make our weekly quota of beer (we make two kinds of beer, flat, and foamy, and by mixing them, sometimes achieve a result) from its place on the Laundry table downstairs. This is carefully washed and rinsed and wiped and inspected until found sweet and spotless. Into it is poured the milk and the beaten yolks of the eggs and a gallon of sherry slowly added, stirring all the while with a long wooden spoon. Next add a quart of rum, Rhum Charleston or real Bacardi is best (except, of course, Old Medford, which is practically unobtainable now) but any sound rum will do. Muckenstrum recommends brandy *or* whiskey with a little Curaçao, while the Only William suggests 1/3 Santa Cruz and 2/3 brandy with a dash of Maraschino, and Professor Jerry Thomas gives you the choice of four or five recipes, three with Santa Cruz and one using Jamaica, so there you are. The Professor, one of our favorite authors, adds that "Egg-nog is a beverage of American origin, but has a popularity that is cosmopolitan. In Scotland they call it 'auld man's milk!' The favorite beverage of William Henry Harrison, ninth President of the United States, was an egg-nog made with hard cider in much the same way, very popular on the Mississippi River."

After the rum, add two quarts of brandy and a quart of Benedictine or Curaçao. By this time the kitchen doors have to be locked against intruders as the ladies gently fold the whipped cream and beaten whites of Mrs. Thornton's eggs into the crock. Quite a bit of testing has to be done now and again, and the whole mixture kept constantly agitated. When all the ingredients are thoroughly blended, it is ladled immediately into punch bowls and set to keep cool in the buttery, where there is no radiator and the lower sash is left up about two inches all night long. In a little while the crust will rise to the top and become sufficiently stiff to allow ornamentation with colored sugars. This requires patience and a steady hand combined with a degree of artistic skill and a sense of the significance of symbolism. Here is where the art of the Gentle Chatelaine herself, shines with lambent brilliancy, for the effectiveness of the creation is in great part due to its presentation. Odin's tree is one of our favorite subjects for decoration, and in some parts, a bird's-eye view of Sidney is popular.

It's best to have the beverage in several different bowls (the recipe above given will produce about five gallons) and bring them out Christmas morning in relays as the supply dwindles and new guests arrive. Thus the late comers are not disappointed and the first to arrive kept constantly titillated with renewed expectancy. As Brillat-Savarin is fond of remarking at the close of his "Varieties," "Partake of this freely, and you will dream marvels!"

Why Not Schools of Residential Architecture?

By Don Graf

"The little that I do know
I have guessed."
CHAMFORT

Within the United States there live approximately one hundred and twenty million people. If the average family is assumed to be five, it means twenty-four million dwellings in which these families find shelter. Twenty-four million! Huts and mansions, apartments and suburban houses, country manors and two-room flats. Styles and lack-of-style from the pseudo-Spanish *Casa* of Florida to the mountain log cabin of the Northwest. French farmhouses, imitation Swiss *Chalets,* 'dobe huts, quasi-Cotswold cottages, neo-Georgian, Modernesque, Victorian Jig-saw—all are represented.

This grand agglomeration must have cost its collective owners *billions* of dollars! It might be interesting to pause and consider if all this money has been well spent. Surely in this cultured, intelligent, and wealthy period it should have bought good architecture.

For a meaning of "good architecture" we might do worse than to accept the definition of Vitruvius, who proposed that it is distinguished by the qualities Utility, Strength, and Beauty. So let us ask—"Are these millions of homes generally convenient, well-constructed and beautiful?" Careful thought forces us to admit that too many of them are uncomfortable, labor-wasting, expensive to maintain in repair, prematurely old, ugly in themselves, and inharmonious with their surroundings.

Writers and lecturers are constantly bewailing the unsightliness of our residential districts. Home owners complain of poor planning and high upkeep. Frank Lloyd Wright has even blamed our faulty homes for the high divorce rate, and he should speak with some authority. As a conclusive proof of the horrible seriousness of the problem, we even have a "Better Homes Week!" Whenever anything gets so hopeless that nobody knows what to do about it they give it a "week." But in spite of devoting seven days a year to the cure, the patient continues to languish.

At about this point Mr. Architect will rise to a point of order with the obvious suggestion that the whole matter could be happily adjusted by the employment of architects. And it is true that many architectural abortions can be credited to the jerry builder, the stock plan, the "Pulchritudinous Homes" magazines, and newspaper home-making columns. But even here the architect is not without shame. He has never taken any effective steps to prevent such incapable agencies from usurping his own function.

No one can set himself up in business as a physician, or a dentist, or a lawyer—or even a horse doctor—without first proving legally his fitness for such vocation. These professions have regarded, as part of their service to the public, its protection against incompetence. But anybody can be an architect. The citizens are prevented from spending their money foolishly for buildings only by the local building laws which are consistently tolerant, and sometimes mandatory in requiring unsound construction, bad design, and uneconomical planning. The various state and city laws for licensing of architects are more successful in providing political revenue than in eliminating undesirables.

But not all of the bad residence design can be left on the doorstep of these agencies outside the profession. No, alas!

There was one architect, considered locally as one of the best because he always got a full six per cent, who prepared sketches for a swanky country house. On the preliminary drawings the service entrance and coal window were located not twenty feet from the main portal of the house and on the same exterior wall! The building probably would have gone ahead as shown, had not a villainous draftsman made the scheme ridiculous by sketching surreptitiously on the perspective a group of arriving guests detouring around grocery boys, garbage cans, and coal trucks.

Another architect who designed his own home has as the principal feature of the living room a beautiful cast-stone copy of a mediæval fireplace. But he doesn't use it much, for it smokes horribly.

The list of architect-designed homes where you bump your head on the cellar stairway, or where the bathtub is under a window or there are so many doors in the kitchen that no room is left for equipment, etc., etc., could be prolonged to an appalling length. And for the standard of beauty that may be expected from the fraternity, one has only to peruse the designs of the Small House Service Bureau.

Since the architect is more and more the product of the present-day architectural school, what more could we expect? How could he apply those cardinal virtues of Utility, Strength and Beauty when what little he does know about residential architecture, *he has guessed?* Does the design of a grandiose "Palais de Justice" or "Monument to a Famous General" fit him to do a five-room cottage? The history of Architecture studied for names and dates of pyramids, Roman baths, and Gothic cathedrals are of small application to a dwelling. The design of a compound fan truss is pretty far removed from 2 x 10's, 16″ o.c. A traveling fellowship to contemplate *bastiments* and *edifices anciennes* contributes only slightly to the design of a summer camp for a delicatessen proprietor in Grovespring, Missouri.

Yet it would seem that the buildings in which we spend a great part of our lives deserve consideration as a special problem. No building demands more skill in planning and construction, but this expert knowledge can be obtained nowhere save in the school of experience, and she is a slow, undependable, and expensive teacher. Isn't the problem of sufficient importance and size to warrant the foundation of specialized Schools of Residential Architecture? Perhaps then, instead of one Chester Patterson, and one Royal Barry Wills, and one Frank Forster, we might hope for many.

The faculty of such a proposed school would be selected

as much for their knowledge of teaching as for their command of the subjects to be taught. I have in mind two professors of design. The first holds his position in a prominent college by virtue of his fame as a student at the Ecole. His salary is large as befits his reputation—but as a teacher he is not phenomenal. The second instructor is not so famous, nor is he paid as much, but his students have a consistent way of picking up the marbles in competition with the disciples of the first.

There are two other kinds of teachers who would find no welcome on this staff. One is the showman who is more intent on displaying his profound wisdom than in imparting any of it to his pupils. Sylvanus Thomson in his "Calculus Made Easy" has this to say of such persons—"The fools who write the textbooks of advanced mathematics—and they are mostly clever fools—seldom take the trouble to show you how easy the easy calculations are. On the contrary, they seem to desire to impress you with their tremendous cleverness by going about it in the most difficult way. Being myself a remarkably stupid fellow, I have had to unteach myself the difficulties, and now beg to present to my fellow fools the parts that are not hard. What one fool can do another can."

The third and last professorial taboo is the pedant. His bookish point of view unfits him to guide those practical souls preparing to earn a living by means of their profession, and whose survival depends on dexterity, not pedagogy. Is it wrong to spare them the shock of learning after graduation that a 2 x 4 is not really 2 x 4?

The idea of the present architectural school is to feed the student exclusively on theory and culture, leaving him to acquire in the outside world the pepsin of practicality needed to render the mess digestible. The result is often dyspepsia, for the practical facts which come to hand after graduation are conflicting, biased, and incomplete—and herein lies the reason for not patterning our proposed school after the existing schools of architecture. Our course of study would mingle the proven and scientifically practical with the theoretical.

Economics would be taught with special stress on financing of homes. Knowledge of deeds, mortgages, and taxes as well as something of real estate practice and appraisal is often important in giving a client the guidance he has every reason to expect from his professional adviser. The residence architect should know business law, and the law of architecture and building. He should be familiar with building codes, and with the existence and requirements of such extra-legal agencies as labor unions and insurance boards.

Physics and Chemistry as pure sciences are extremely valuable tools. They form a basis for subsequent undergraduate instruction in heating, ventilation, plumbing, electricity, and acoustics. They form a background for the intelligent understanding and analysis of new developments in mechanical equipment and materials after graduation.

Since this is still a hypothetical school, we will now endow it generously so that it can undertake architectural research. Discoveries in medicine are made by doctors, in metallurgy by metallurgists, in mining by mining engineers—and in architecture by the Bureau of Standards! The first research, as a suggestion, might be slow motion pictures of a six-foot man, wearing a top hat, ascending and descending various stairs. Thus, after five thousand years of professional existence the architect would *know* how to allow for proper head room!

Our student would learn to recognize species and grades of lumber. He would be taught to know qualities of tile, and glass and sand—so that he could superintend something more than the colors of trim, plaster texture, and brick joints!

A thorough knowledge of materials and construction should go hand in hand with architectural design. Dr. Holman of the University of Minnesota always admonished his classes—"Learn design alone and you'll be *artch*-itects!" Certainly good design often proceeds from, if it is not absolutely dependent upon, sound structure.

Landscape architecture should have a place in the curriculum, not to fit the student to execute this work, but to render him understanding and sympathetic with the problem. In the same way he should be familiar with photography, textiles, decoration, furniture, and surveying.

The graduate of our school should be able to design dwellings distinctive for their Utility, Strength, and Beauty, with all that these elements imply. He should be able to earn a living by his efforts. He and his fellows should be leaders in the improvement of our domestic architecture.

Let us observe him as he leaves this alma mater. He turns for one last glance, and our eyes follow his as he reads for the last time the inscription over the entrance, from the classic pen of Vitruvius—

"HE WHO PROFESSES ARCHITECTURE
OUGHT TO BE WELL EXERCISED
IN BOTH PRACTICE AND THEORY."



STUDY FOR A DECORATION IN A MOVIE HOUSE—LOUISE CROSS, SCULPTOR

Original size, 10" x 56"

The Public Comfort Station

A Group of Examples from New York of this Useful Type of Municipal Public Works Project

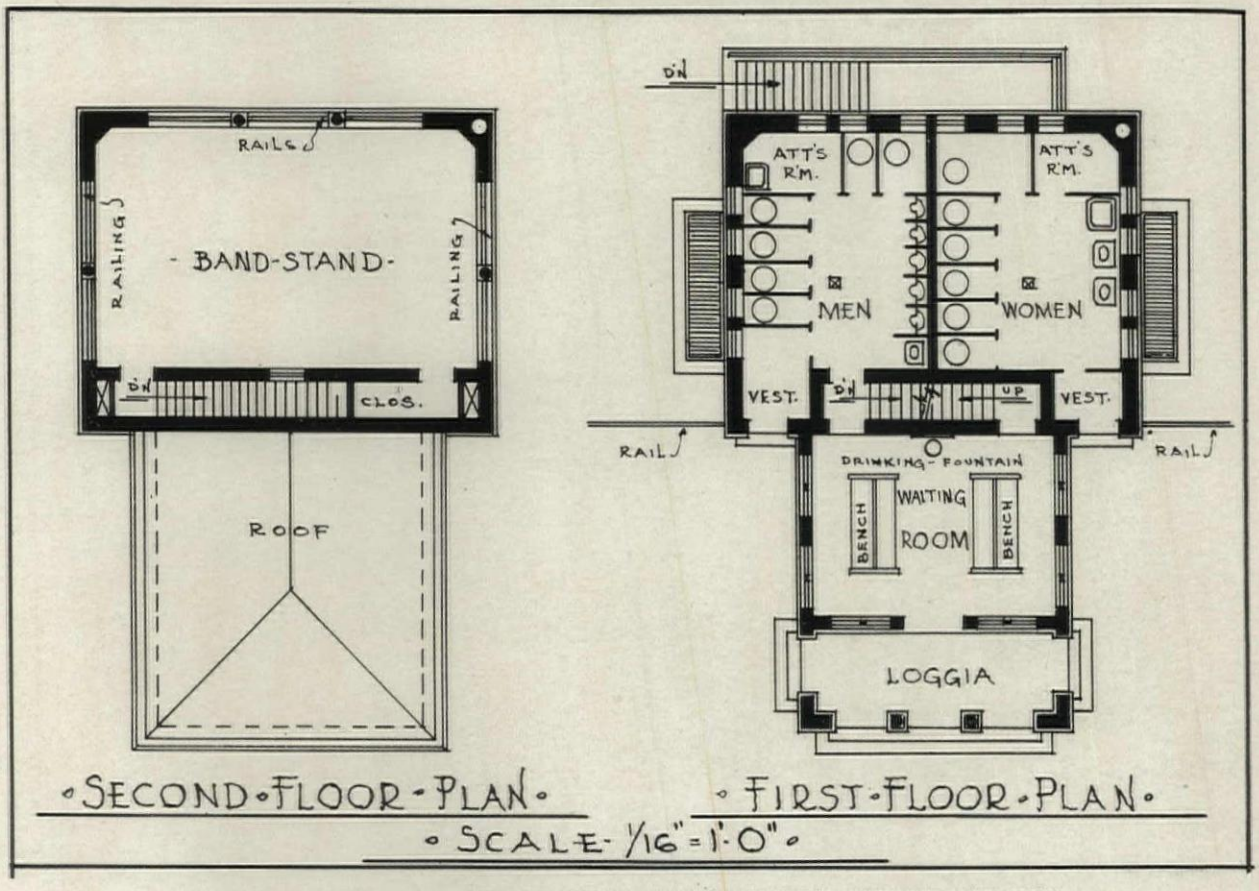
Drawings by Emil Sesso Prepared for Pencil Points by Courtesy of the New York Architects' Emergency Unemployment Committee

The convenience station is totally lacking in many of the sizable cities in the United States. It would seem therefore, at this time, that architects should make a special study of this type of building and the need for them in their otherwise well ordered cities.

The "Specialist" working among the rural dwellers has provided them with nearby conveniences. It remains for the architect of general practice to do his part for those who must live in the city.

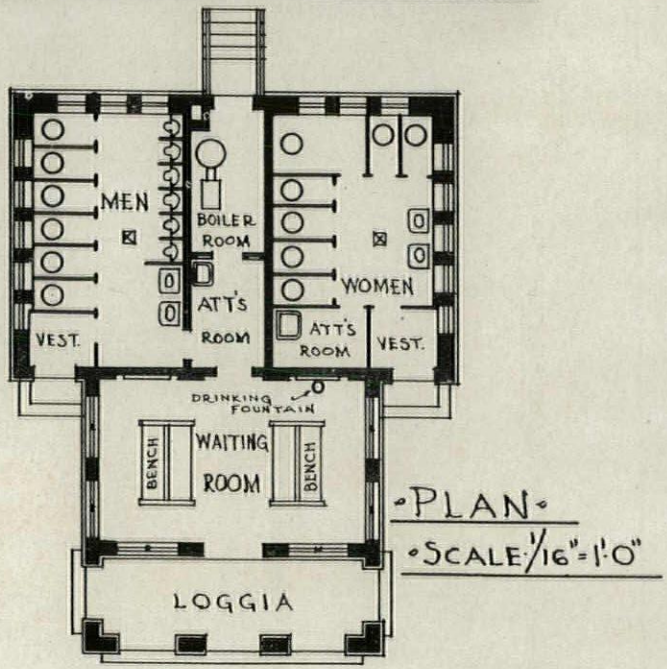
The "business center station," the "main artery station," and the "market station" could well be considered "public works" and come in for their share of the funds available for public comfort and public health.





COMFORT STATION—TREMONT AVENUE AT WESTCHESTER SQUARE, NEW YORK
Max Hausle, Architect

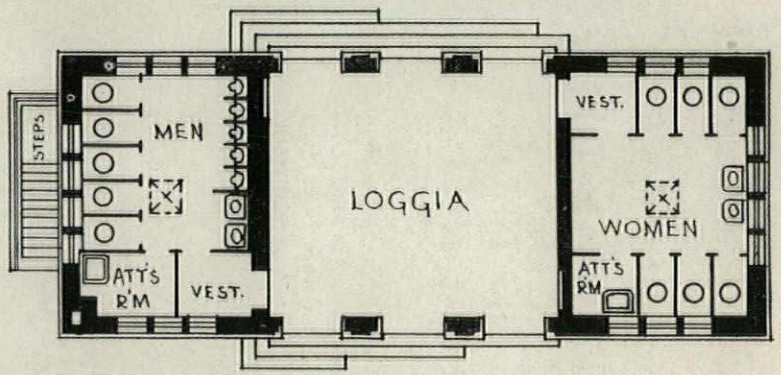




COMFORT STATION—WEBSTER AVENUE AND FORDHAM ROAD

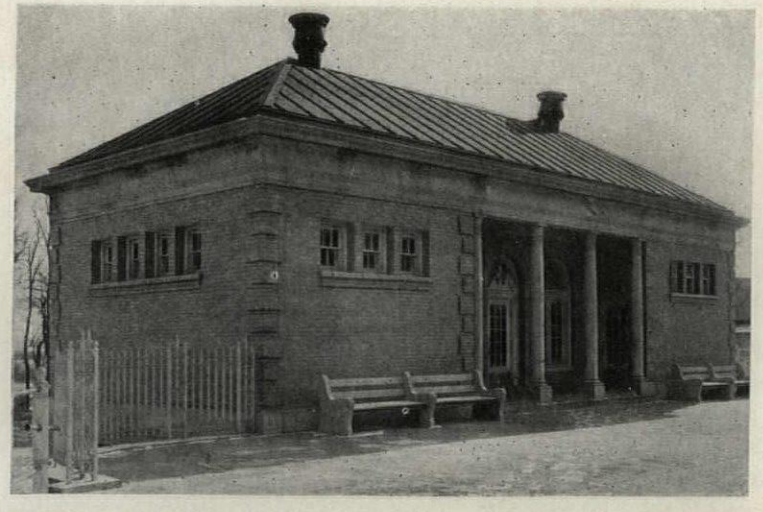
Max Hausle, Architect

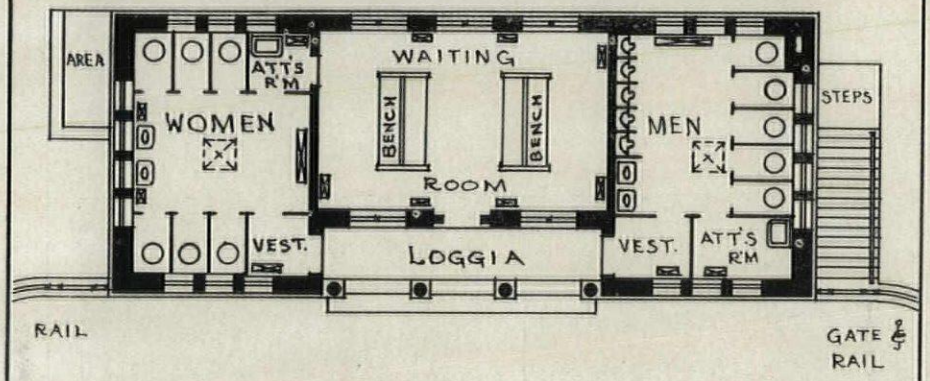




COMFORT STATION—161ST STREET AND COURTLANDT AVENUE

Max Hausle, Architect



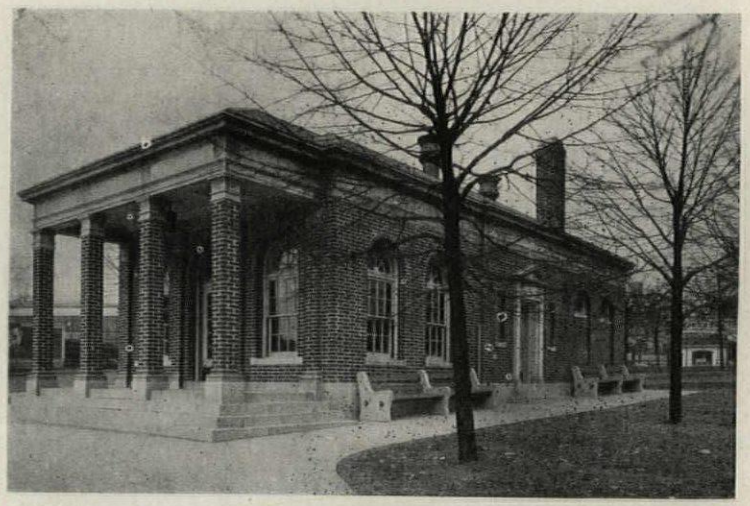


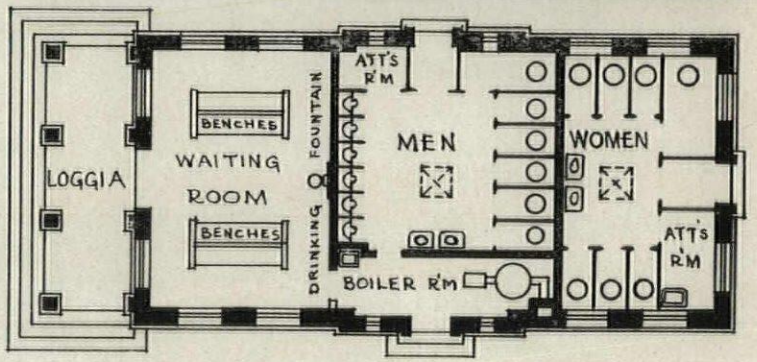
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COMFORT STATION—BROADWAY AND 245TH STREET

Max Hausle, Architect





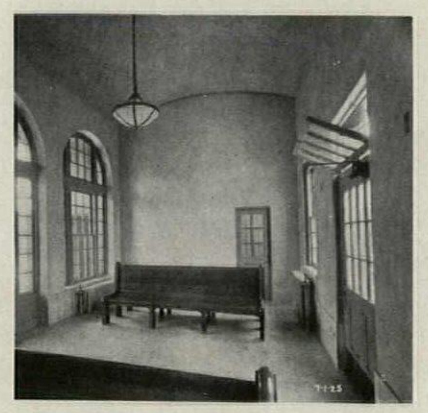
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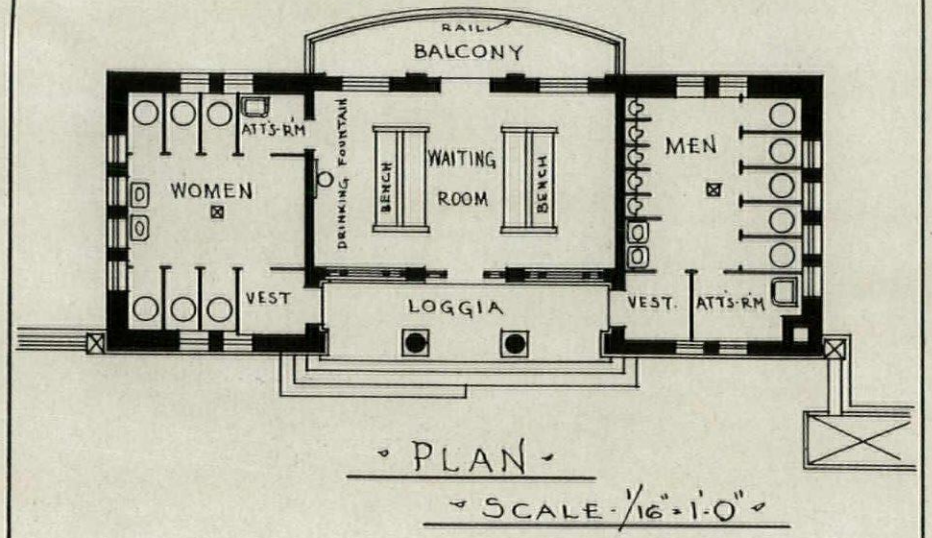
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COMFORT STATION—FORDHAM ROAD AND SOUTHERN BOULEVARD

Max Hausle, Architect

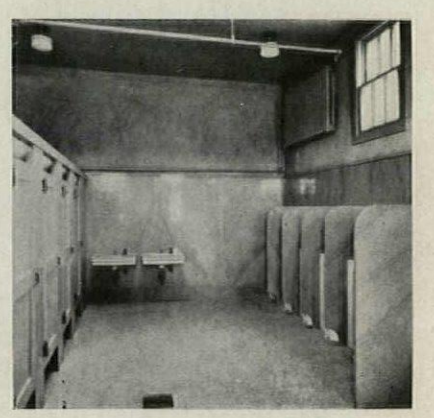


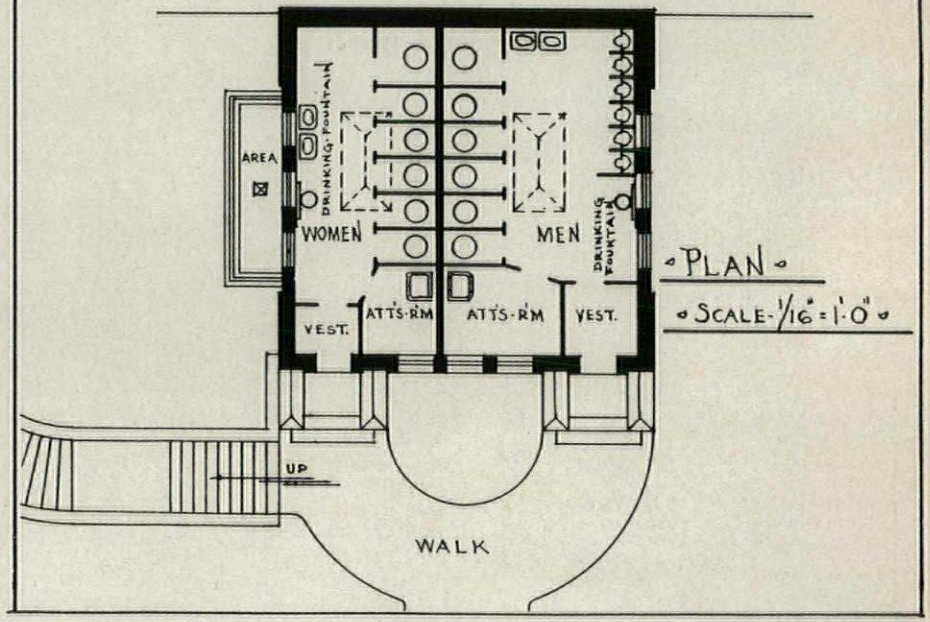




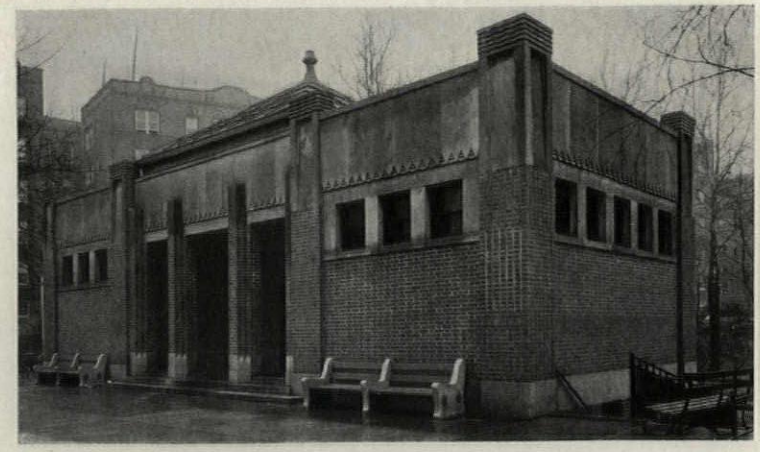
COMFORT STATION—WASHINGTON BRIDGE, NEW YORK
Max Hausle, Architect

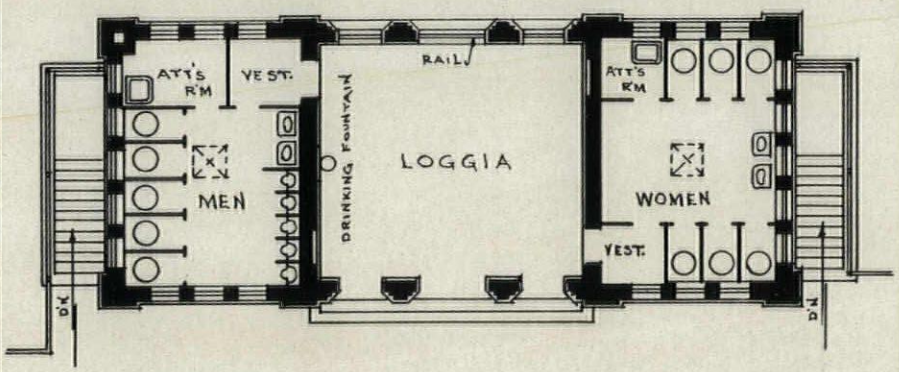






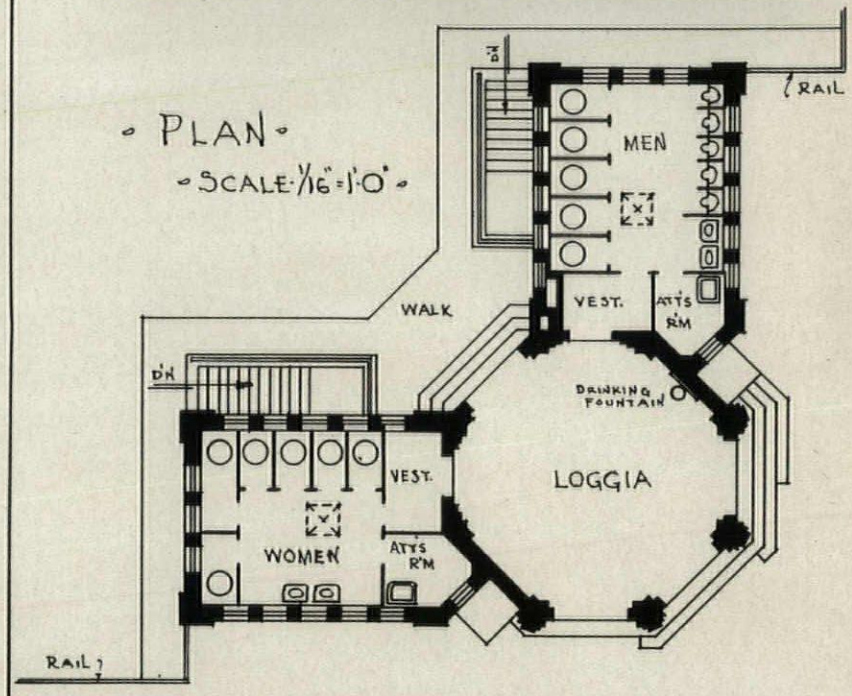
COMFORT STATION—MOSHOLU PARKWAY AND JEROME AVENUE
Max Hausle, Architect





COMFORT STATION—WEBSTER AVENUE AND MOSHOLU PARKWAY
Max Hausle, Architect





COMFORT STATION—149TH STREET AND ST. ANN'S AVENUE
Max Hausle, Architect

Statement by Federation of A.E.C.&T.

Architectural draftsmen are much encouraged to see the formation of an economic organization that can speak for them in these distressful days and see to it that the economic needs of the technical professional employees are protected. Opinion is practically unanimous among these employees that such an organization was sorely needed, that it was, in fact, belated. They greeted the *Federation of Architects, Engineers, Chemists, and Technicians*, and numbers of them enthusiastically joined its ranks in New York and throughout the country.

The *Federation* to date has been represented at twelve code hearings. Due to our efforts several codes have been withdrawn for revisions in the light of our demands. Our organization is recognized in Washington. We have had two labor advisers chosen from the *Federation* to appear at hearings on codes involving technical men. We have met with various employer groups to discuss our demands in relation to the codes. We have appeared before the New York relief organizations in the interests of our unemployed members. We have obtained jobs for many of our members. We have interviewed Secretary Ickes and his department and we have instigated action for a ruling on definite equable minimum salaries for all technical employees on P.W.A. work, similar to what was done for skilled and unskilled labor on this work. We have instigated similar action in relation to the new Civil Works program to obtain Civil Service salaries for technical employees. Our proposals for the various codes were recorded in a previous issue. These accomplishments, besides many others not directly affecting architectural employees, speak for themselves.

Despite the formation of the *Federation* some time before the existence of the *Architectural Guild of America*, the *Federation* has been erroneously labelled, "Opposition." We have never taken this stand and in fact have always pleaded for united action. The *Federation* has called on the *Guild* to rescind its 50 cents per hour provisions in relation to the A.I.A. code, which it has finally done. It has called on the *Guild* to cooperate with its relief committee and has also written to the *Guild* to appoint a committee to meet with a *Federation* committee to settle any differences. No such committee has been named to date.

Heretofore, it is true, the *Federation* has not had a definite constitution for the simple reason that its activities have taken a major portion of its time. Since the form of organization has become of mountainous importance to some minds, a constitution has been drawn up by the executive committee which will be submitted to the membership by the time this goes to press. We believe this constitution meets squarely all points of controversy. It must be borne in mind that the *Federation* has at all times insisted on a democratic form of organization. We wish to point out further that the members of the executive committee of the *Guild* still maintain their membership in the *Federation* and that Mr. Sasch, himself, has always participated in our executive committee meetings. In such an organization as the *Federation* there is bound to be difference of opinion, but no one has taken a difference of opinion as an occasion for an attempted split in our ranks. It stands to reason that if any differences of opinion do arise, there is a better chance for their being straightened out within the *Federation* than if they are in separate individual groups.

The significance of the diagrams showing the proposed form of organization of the *Federation*, published in the *November* issue of PENCIL POINTS, depends entirely on the definitions of the various connecting lines and on the duties and powers of the different units.

Simply stated, each urban Chapter is divided into professional sections. Two-thirds of the executive council is apportioned to and elected by the sections. The remaining third is elected by the membership at large. Each section has at least two delegates in the council, and where a large Council is wanted or needed, additional delegates are chosen by each section in proportion to its membership. The Council will be an executive and administrative body, initiating and determining matters of policy affecting two or more sections. In turn it will pass on policies initiated by any one section. In all cases the decisions of the Chapter Council will be subject to membership approval.

Each professional section, such as the architectural, will have its own officers and initiate and determine policy regarding its own sphere, subject to the above. It will receive reports of the chapter council for approval. It will make recommendations to the chapter council. It can recall its council delegates at any time. Questions in dispute can be referred to a chapter membership meeting. The section will also elect delegates to the National Convention and Conferences.

The National Convention will be composed of delegates from all sections and chapters. It will legislate and also elect a National Executive Council. This Council will include at least two members of each profession and representatives of at least three states. It will represent the organization nationally.

National professional conferences will be held in conjunction with the National Convention, to discuss individual professional problems. These conferences will become the National Administrative Departments, a right arm to the National Executive Council. These administrative departments will co-ordinate the work of all sections of their respective professions in matters affecting the particular profession nationally.

This should answer the objections of Mr. Sasch that the *Federation* might have:

(1) A top-heavy preponderance and undue influence exercised by some one profession or unit.
(2) The condition that professional identity as a body would be submerged and obliterated.
(3) Any and all problems concerning only one profession resolved by heterogeneous group of technicians.
(4) The condition where local professional groups will be isolated from each other.

As to his objection that the treasury funds will be expended for any activity a "small governing body may decide," it must be noted that the funds to date have only been expended on matters concerning the entire *Federation*. Definite determination of this matter is left open for the first national convention and conference. His objection "the inability to hold together a gigantic organization for police duty only," in matters of codes, can readily be answered. The function of the *Federation* is not only a question of policing the codes but to obtain effectual enforcement of the labor provisions where our interests are concerned. A national organization is certainly more capable of fighting for enforcement than isolated units.

232 Seventh Avenue, New York.

Statement by Architectural Guild

ARCHITECTURAL GUILD OF AMERICA
101 PARK AVE., NEW YORK CITY—ROOM 432

An organization for the advancement and protection of the economic interests of all men and women employed *by an Architect, Engineer, Contractor, or others, in the preparation of the design, planning, and the superintending of the erection of a building or the preparing of the specifications therefor; including landscape architecture, interior architecture, the preparation of shop drawings, etc. (No* employers *are eligible for membership.)*

The response from the architectural men all over the country, from individuals, from old professional organizations as well as from new groups recently formed, fully confirms the judgment of the organizers of the *Architectural Guild of America*, that the men employed in the architectural profession must have a distinct organization of their own.

The Architectural Guild of America is now well on the way to becoming a very strong organization. As we write, we are getting very close to the 600 mark in membership, *and these are all architectural men.* The membership applications are pouring in every day from all parts of the country, from individuals and from groups. With but here and there a dissenting vote, all these applicants are heartily in favor of an *architectural* organization for *architectural* men.

We wish to go on record, here and now, to the effect that the *Architectural Guild of America* is in no way influenced or fostered by any employers' group whatever. The *Guild* does not permit employers to be members. No employers can participate in any committee deliberations. Some of the fair-minded, far-sighted architects of national and world-wide reputation are sympathetic to, and very much in favor of our movement. We cannot possibly be responsible for their opinions in the matter. And, while their attitude may be highly gratifying, it cannot by any rational stretch of the imagination be considered an ulterior influence, and *any insinuations, distortions, or misinterpretations contrary to the foregoing are deliberate, scheming, malicious lies.*

Our organization is being rounded out. The original small organizing committee has been increased to an Executive Committee of 42. From this committee various subcommittees have been elected, such as Organization, Constitution, N.R.A. Code, Membership, Publicity, Financial Ways and Means, National, Project and Employment, Relief, Statistics, etc. The work for the various committees has been laid out, and is getting under way.

The *Architectural Guild of America* has placed itself on record with the N.R.A. in Washington, by lodging vigorous protest against the salary and work hours provisions in the Architects' Code. It has notified the government authorities that it is now in the process of organizing the architectural men throughout the country. Further than this, the *Guild* has stated to the authorities that if the Architects' Code is signed before a substantial majority of the architectural men have been organized, such code provisions will not have been promulgated with the due and rightful consideration or consent of the employees, and that in such event the *Guild* reserves the right to ask that the code be opened for re-consideration, when it will be in a position to represent the opinion of the majority of architectural employees throughout the country.

We therefore urge all architectural men to get behind this organization without delay. Send in your application, and induce all others whom you know, to do likewise. In the case of groups already organized, we suggest that every member of such group *send in his application now.* Just as soon as the Constitution Committee has advanced far enough with its work to outline the method of establishing Chapters, this information will be sent out to all outside individuals and groups, and as fast as the Chapters can be established, members of each locality will be assigned to their local Chapters.

Members and prospective members will please note that there is a tremendous amount of work connected with the formation of an organization of this magnitude, and much expense involved in printing, postage, and other incidentals. This has to be met from the money taken in as initiation fees and dues. As the dues at the present time are necessarily pitifully low, we are compelled to urge that the initiation fee and at least one month's dues be sent with each application for membership. Thereafter, members are requested to keep track of the time themselves, and remit promptly when due. Billing the members every month for such low dues would be disproportionately expensive and laborious. We realize that even these very low dues are a real hardship for some of our fellows these days. If anyone finds it impossible to remit at this time, let him *send in his application anyhow and pay up when he finds it possible.* It is very important that your membership be recorded without delay, and we will trust entirely to your conscience in regard to the dues.

At this time we wish to ask the indulgence of all those who have already corresponded with us, if their letters have not as yet been answered. We are answering each and every one just as fast as we can. If your letter was not returned to you, rest assured that we have received it, and that it will be acknowledged.

The *Guild* is now planning a means of systematically disseminating information regularly to all members. This we hope, will soon be in operation.

In closing, we wish to thank all those who have answered the questions in the November article. This has been immensely helpful, and we urge all who haven't already done so, to please furnish us with that information.

HENRY SASCH, *Executive Secretary.*

Form to be followed in applying for membership.

ARCHITECTURAL GUILD OF AMERICA
101 PARK AVE., NEW YORK CITY—ROOM 432

APPLICATION FOR MEMBERSHIP

NAME ..... DATE .....
Printed

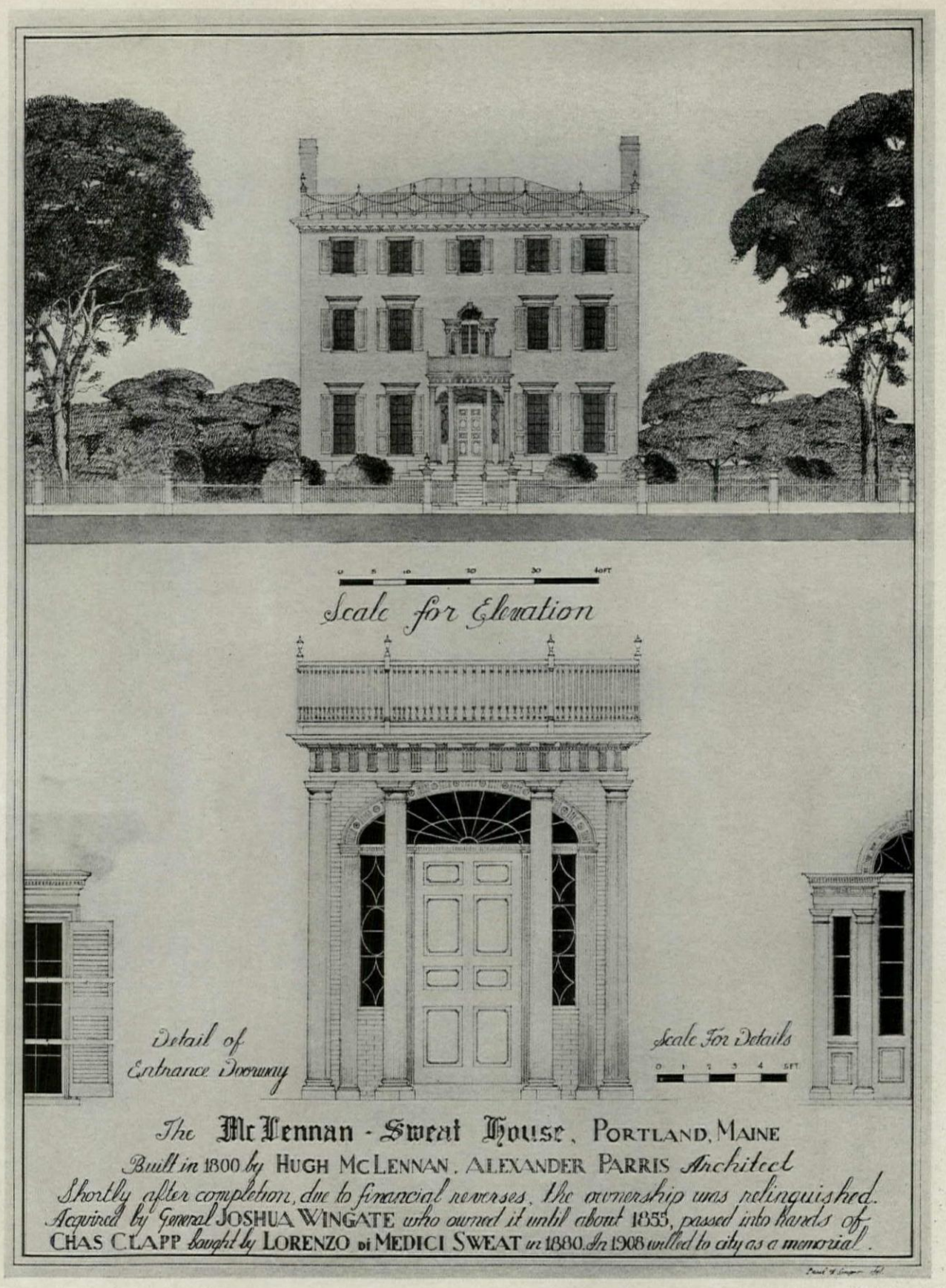
ADDRESS .....
Street City State

MY REGULAR OCCUPATION IS .....

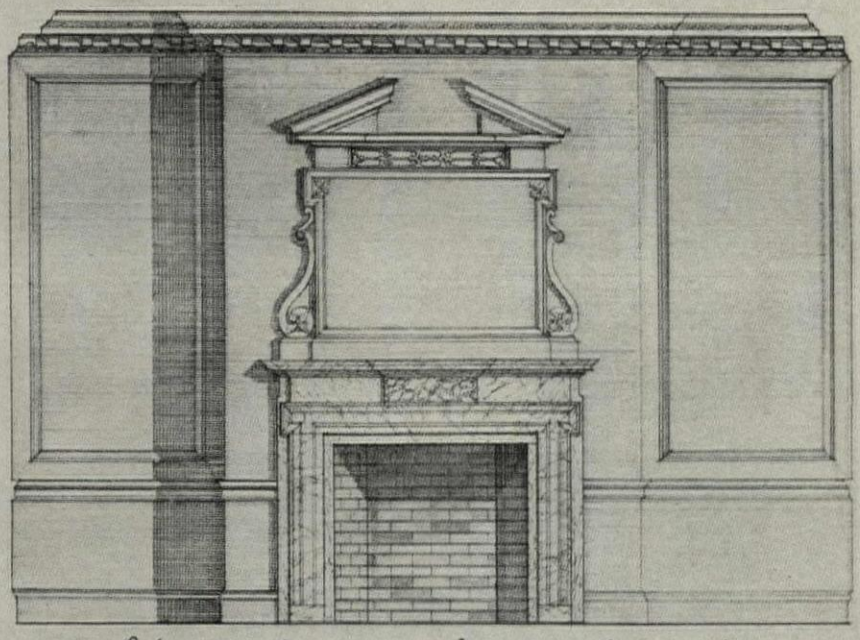
DUES:

Initiation fee	15c
Members unemployed	10c per mo.
" employed (Salary to $30 per week)	25c per mo.
" " (" over $30 " ")	50c per mo.

Signed .....

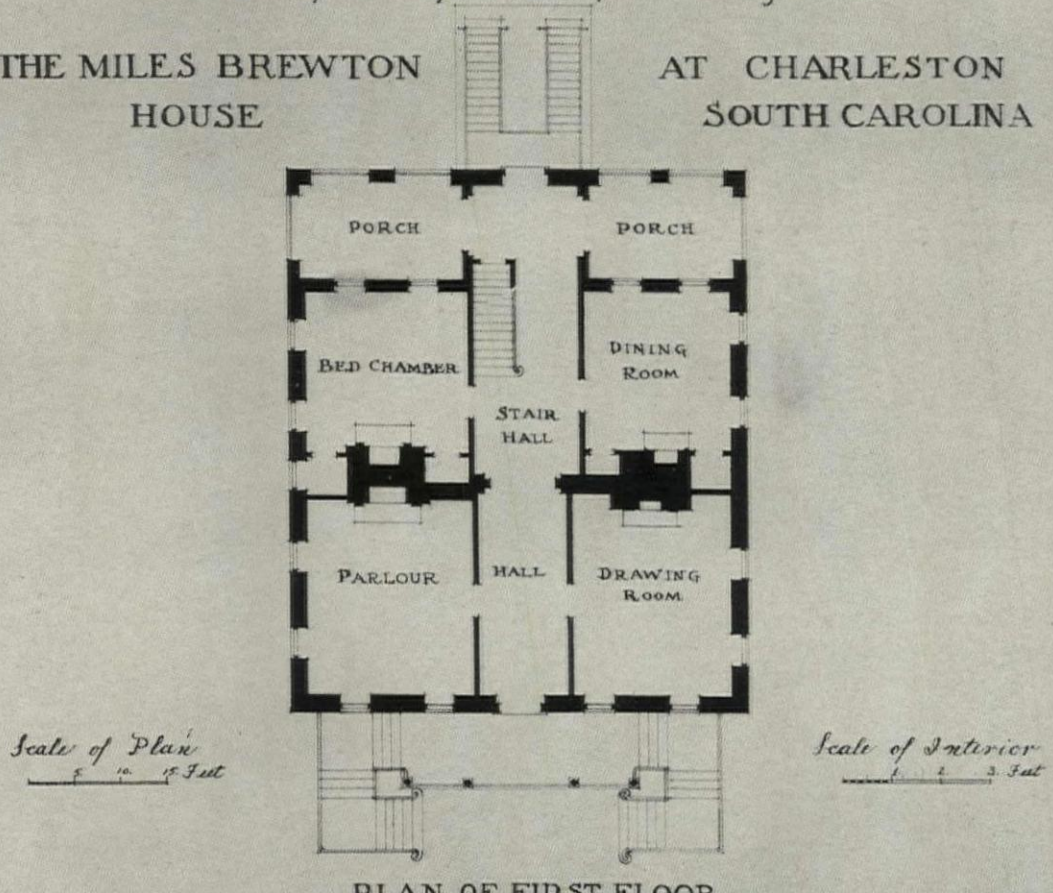


DRAWING BY PAUL A. SINGER, REPRODUCED FROM "GREAT GEORGIAN HOUSES OF AMERICA"
PUBLISHED FOR THE BENEFIT OF THE ARCHITECTS' EMERGENCY COMMITTEE
The original plate in the book measured 9" x 12"



Detail of the Fireplace Side of the Drawing Room

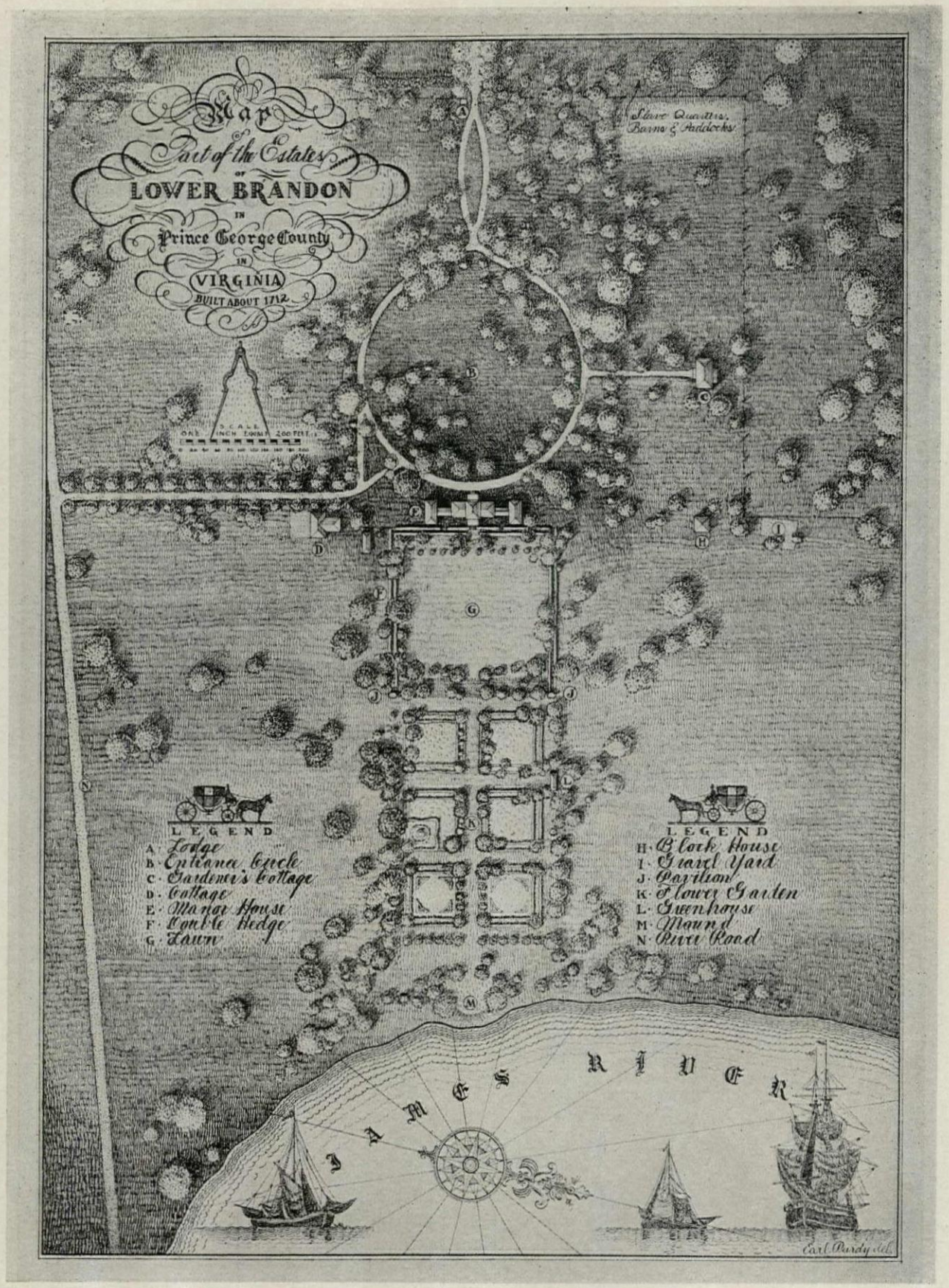
THE MILES BREWTON HOUSE AT CHARLESTON SOUTH CAROLINA



PLAN OF FIRST FLOOR

E. H. Sammons, Del.

DRAWING BY E. H. SAMMONS, REPRODUCED FROM "GREAT GEORGIAN HOUSES OF AMERICA"
PUBLISHED FOR THE BENEFIT OF THE ARCHITECTS' EMERGENCY COMMITTEE
The original plate in the book measured 8¼" x 11¼"



DRAWING BY EARL PURDY, REPRODUCED FROM "GREAT GEORGIAN HOUSES OF AMERICA"
PUBLISHED FOR THE BENEFIT OF THE ARCHITECTS' EMERGENCY COMMITTEE
The original plate in the book measured 7½" x 10½"

AN UNUSUALLY GOOD MODEL

On the following page there is shown a group of photographs of an exceptionally effective model made by Rollin L. Rosser together with floor plans of the house represented. The house, which was designed by Mr. Rosser, is now being built at Arcanum, Ohio. The following description by Mr. Rosser of how he built the model will be of interest to others who might undertake a similar task.

"The contour of the lawn was 'built up' of thin wood covered with a paste of stained and screened sawdust mixed with carpenter's glue. In order to obtain cement-colored walks and drives I painted No. 00 sandpaper with neat cement and lined it in with pencil. The trees, shrubs, hedges, etc., are the usual green bath sponge and gypsophilia. I used a button for a bird bath, a 3/16-inch ball bearing for a gazing globe, a piece of ivory piano key and a bent pin for a marble sundial, soap and plaster for the carved benches and a pin head for the door knob.

"The house is constructed entirely of wood with the exception of the windows, doors, and shutters, The windows are cellophane marked with Chinese white; the doors are paper; and the shutters are layers of gummed paper painted green and then pasted on the walls. The walls of the house are white pine, 1/8" thick, mitred and glued to blocks at the corners. The roof was marked and painted and then nailed to triangular blocks placed at each end. The window openings have been cut through the 1/8" wall and so with a removable roof I have been able to put a light inside to show the house as if at night. The automobiles are the ordinary ten-cent store variety. Whatever 'entourage' you see in the photographs is the result of taking the pictures out-of-doors with a pin-hole lens in a 116 Eastman Kodak.

"As you can easily imagine, the depression has affected me also and in order to make a little money I worked up an advertising scheme with the model. I exhibited it in one of the store windows along with placards advertising building materials, hardware, plumbing fixtures, landscaping materials, etc. The placards were connected to their respective subjects with blue ribbons and, with a spotlight on it at night, it drew a great deal of attention and considerable comment. Incidentally, the proceeds from the sale of the placards has helped me to while away the workless hours."

"GREAT GEORGIAN HOUSES OF AMERICA"

The three plates reproduced on pages 560-562, herewith, will give but an imperfect idea of the research and fine draftsmanship that went into the preparation of *Great Georgian Houses*, published this month for the benefit of the Architects' Emergency Committee, New York. The funds raised from subscriptions for the volume have served to employ over fifty highly trained and educated men who were engaged by the committee to gather the data and make the presentation drawings. Further sales will make possible the employment of more men upon other work supervised by the committee.

The book, which is a deluxe volume, contains 264 pages, 11" x 14", upon which are illustrated 44 of the magnificent houses which tell a part of the story of 18th Century domestic architecture in America. Measured drawings, photographs, garden plans, etc., make up the 260 illustrations. No such elaborate illustrations of our Georgian Mansions have hitherto been collected in one volume. There is at least one representative house from each of the original thirteen colonies from Maine to Georgia, with one from Ohio for good measure.

Prominent members of the architectural profession, under the Chairmanship of William Lawrence Bottomley, have made this book possible by their untiring and unselfish efforts. The foreword is by R. T. H. Halsey. A list of the original subscribers is headed by the President of the United States and includes the names of many outstanding personages throughout the country.

The book is now on sale through any bookstore or may be purchased by sending order to the Chairman, William Lawrence Bottomley, 112 East 55th Street, New York, with check made payable to C. J. White, Treasurer. The price is $20 a copy, postage prepaid. Every copy sold from now on will give just that much employment to draftsmen since the original cost of the work has been already covered by subscribers.

NEW YORK SOCIETY OF ARCHITECTS

At a meeting on November 21, the New York Society of Architects elected officers for the coming year as follows:—President, Louis E. Jallade; Secretary, Gregory B. Webb; Treasurer, Henry S. Lion. President Jallade expects to arrange for an unusually interesting program of activities and will announce plans for the forthcoming winter in the next issue of PENCIL POINTS.

COMPETITIONS FOR THE PRIZES OF ROME

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture and musical composition.

In architecture the Katherine Edwards Gordon fellowship is to be awarded, in landscape architecture the Garden Club of America fellowship, in painting the Jacob H. Lazarus fellowship, and in musical composition the Walter Damrosch fellowship.

The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is $1250 a year with an allowance of $300 for transportation to and from Rome. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about $2000 a year.

The Academy reserves the right to withhold an award in any subject in which no candidate is considered to have reached the required standard.

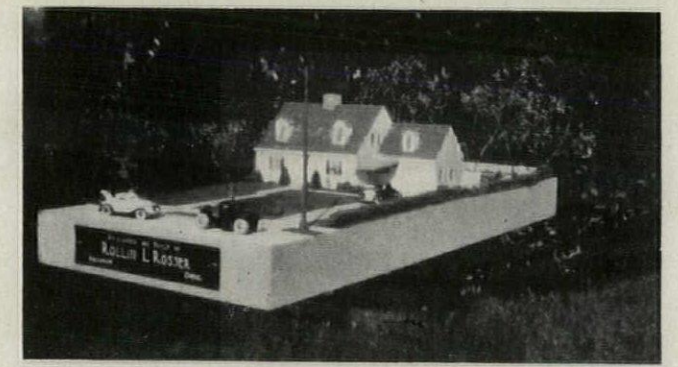
The term of the fellowship in each subject is two years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

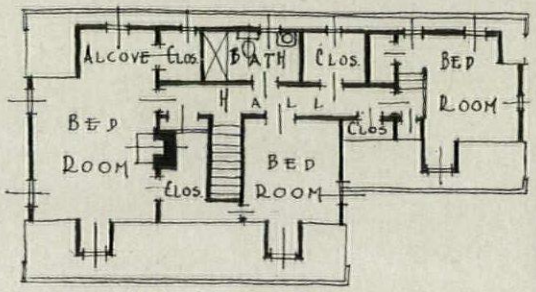
The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received until February 1, 1934. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

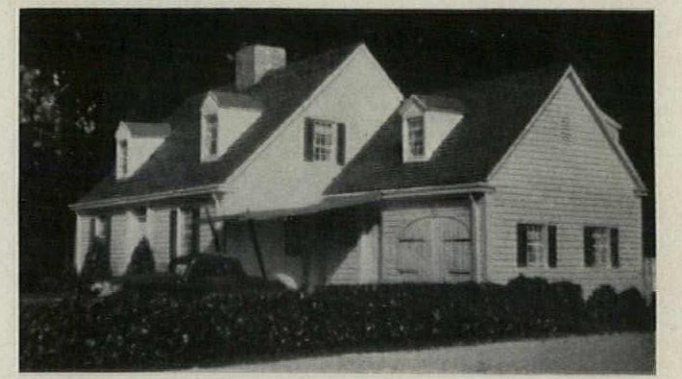
A CORRECTION

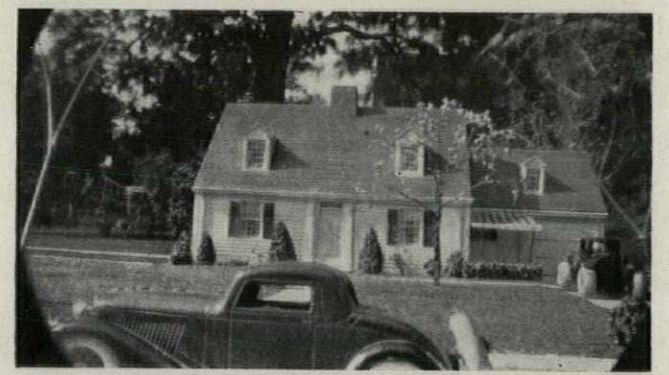
In our issue of September, 1933, we called attention to the excellent manual on resilient floor construction published by Bryden-Craft Specifications of 101 Park Avenue, New York. Inadvertently, we stated the price as $5.00 a copy, an error which we regret. The price to architects is $3.00 a copy.

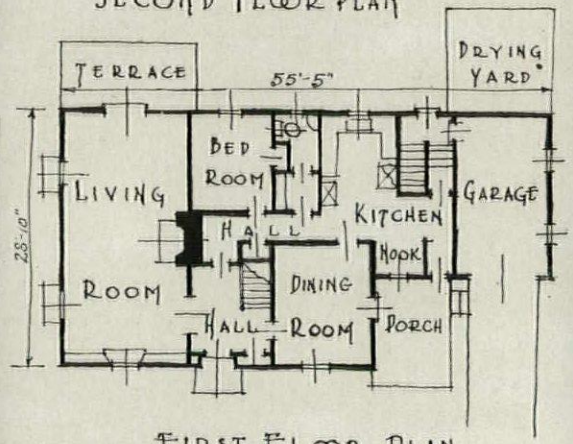




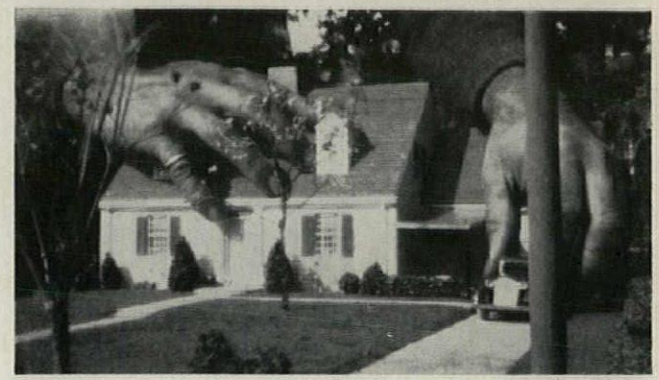
SECOND FLOOR PLAN



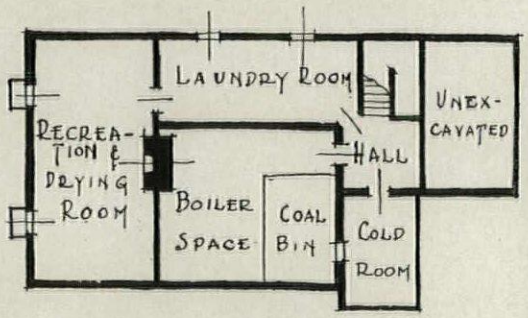




FIRST FLOOR PLAN

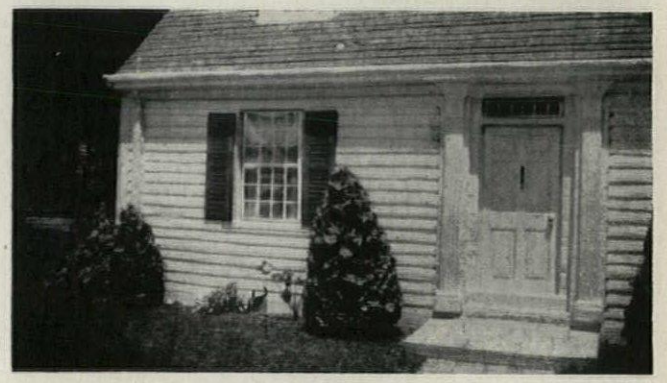






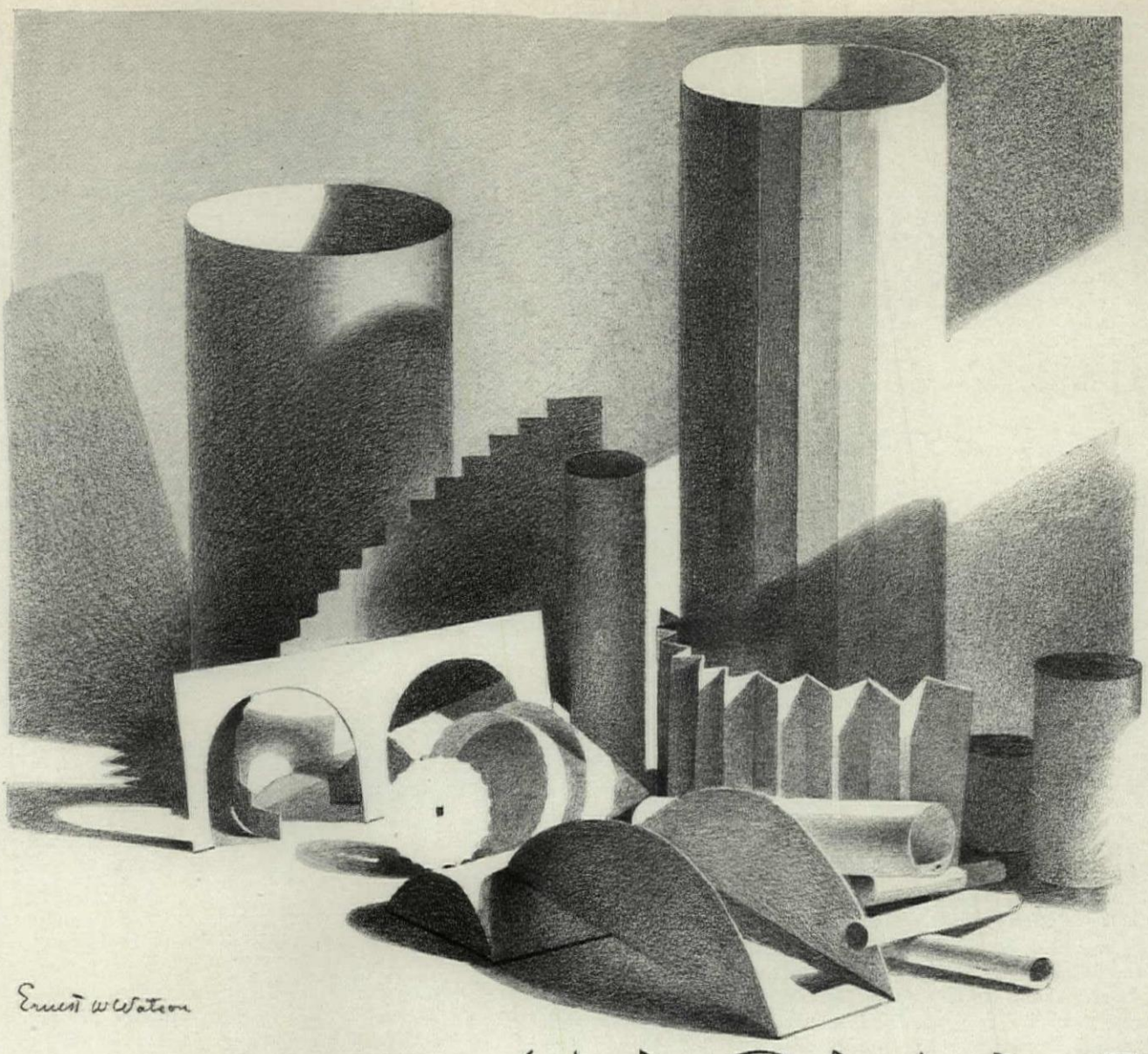
BASEMENT FLOOR PLAN

10 8 6 4 2 1 0



GENERAL AND DETAILED VIEWS AND PLANS OF A SMALL HOUSE MODEL, DESIGNED AND BUILT BY ROLLIN L. ROSSER

FOR A BRIEF DESCRIPTION OF METHODS USED, SEE TEXT ON PRECEDING PAGE



ELDORADO

THE MASTER DRAWING PENCIL

A WORLD BEGINS! This heterogeneous collection of prisms, cylinders, arches, cones and what-not is the raw material for a world of paper that is to rise on these pages — the cosmification of which is to be recorded by Eldo, ado, the master drawing pencil, in the skilled fingers of Ernest W. Watson, well-known illustrator.

The object of this series of Eldorado Abstracts is to demonstrate ways and means of obtaining various lighting effects with different degrees of lead. For an example, the shadows in the two cones were done with an Eldorado *H*.

You will be able to learn much about lights, tones and composition by following this series and making just such a world yourself. All you need is patience, a good supply of cardboard, a bit of paste, pins, scissors, a bright light, and Eldorado — grades H to 4B.

Cut out elements similar to the ones shown here. Arrange them in interesting formations, changing the position of the spotlight for different combinations of light and shade. Don't try for realism. This is a world of paper — the object is to brush up on lighting effects, tones, shades, the use of degrees of lead.

Next month the first scene in this cardboard world will be sketched by Mr. Watson. Look for it! Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, New Jersey.

FOLLOW THE NEW ELDORADO SERIES IN PENCIL POINTS EVERY MONTH

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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THE MART

Roger Mayer, 6219 W. Richmond Avenue, Milwaukee, Wis., would like to purchase copies of PENCIL POINTS from January, 1929, to June, 1930, inclusive. He is willing to pay the postage.

Henry E. McClay, 27 Oakridge Street, Mattapan, Mass., has for sale copies of PENCIL POINTS for 1924 through 1927.

H. G. Swenson, R. F. D. No. 3, Danbury, Conn., has the following for sale: PENCIL POINTS for December, 1923; April through December, 1924; 1925 and 1926, complete; January through June, and October, 1927; Complete I.C.S. Architectural Course, 10 bound volumes; *A Monograph of the Works of Mellor, Meigs & Howe*, originally cost $20.00; *Gothic Architecture*, 2 volumes, by A. & A. W. Pugin, originally cost $24.00; *Northern Italian Details*, Thomas & Fallon, originally cost $18.00. Make an offer.

Vincent J. Hoier, 4343 Hirsch Street, Chicago, Ill., has the following issues of PENCIL POINTS for sale at 25c each: January through September, except February, 1926; February, April, June, July, and September, 1927; March through December, 1928; January through August, 1929; March, 1930. Also some copies of the *American Architect* and *Architectural Record*.

Henry Meyer, 50 Lowndes Ave., P. O. Box 213, Huntington Sta., L. I., New York, has for sale a set of 38 I.C.S. architectural books. They have never been used, price $45.00.

C. H. Rivard, 1025 St. Genevieve Street, Three-Rivers, P. Q., Canada, has the following for sale: Complete I.C.S. architectural course; collection of books on architecture and allied subjects (all in English); copies of PENCIL POINTS for 1929, 1930, 1931, 1932, and balance of subscription to expire in October, 1935; back numbers of other architectural magazines; drafting table 31″ x 42″, compass sets and instruments; and A.I.A. file fairly complete. Low prices.

S. Strand, 9 Glencairn Ave., Toronto, Ont., Canada, has for sale in good condition, the May, June, August, and November (cover missing), 1930, issues of PENCIL POINTS.

PERSONALS

JAMES A. BRITTON, ARCHITECT, has moved from Maynard, Mass., to 10 Federal Street, Greenfield, Mass.

HASKELL & BARNES, ARCHITECTS, have changed their address from 9 East Franklin Street to 1913 St. Paul Street, Baltimore, Md.

WILLIAM EASBY, JR., CIVIL AND SANITARY ENGINEER, and LEWIS WOOD EASBY, ARCHITECT, have moved their offices from the Crozer Bldg. to the Architects' Bldg., Room 1510, 17th and Sansom Streets, Philadelphia, Pa.

F. NORDSTRAND, ARCHITECT, has opened an office for the practice of architecture at 530 North Wabash Ave., Chicago, Ill.

Owing to the death of CHARLES M. ROBINSON, ARCHITECT, the business and good will have been acquired by J. BINFORD WALFORD, ARCHITECT, who will continue the service under his own name at 1002 Tenth Street Bldg., Richmond, Va.

JOHN F. MULLINS, ARCHITECT, has moved from Claymont, Dela., to 917 Shipley Street, Wilmington, Delaware.

WALTER L. CULVER, JR., ARCHITECT, has opened an office for the general practice of architecture at 105 East Avenue 38, Los Angeles, Calif.

G. M. GRIMES, ARCHITECT, has opened an office for the practice of architecture at 633 S. 5th Street, Louisville, Ky.

WILLIAM DONALD CHRISTIE, MECHANICAL ENGINEER, formerly with Thomas E. Murray, Inc., and Almirall & Co., Inc., of New York, has opened an office for the practice of mechanical engineering with special attention to power piping, heating and ventilating, at 107 Southern Parkway, Ridgewood, N. J.

ANDREW CHARLES BORZNER, ARCHITECT, has moved his office from 717 Walnut Street to Room 329, Stephen Girard Bldg., 21 S. 12th St., Philadelphia, Pa.

DONALD C. GOSS, ARCHITECT, has opened an office for the practice of architecture at 9 Park Street, Boston, Mass.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

WALTER L. CULVER, JR., ARCHITECT, 105 East Avenue 38, Los Angeles, Calif.

ANDREW CHARLES BORZNER, ARCHITECT, 329 Stephen Girard Bldg., 21 S. 12th Street, Philadelphia, Pa.

WILLIAM G. CRAWFORD, ARCHITECT, 324 Ewing Street, Frankfort, Ky.

SAUL M. SINGER, ARCHITECT, and I. L. TAMAROFF, ASSOCIATE, 223 N. Wood Avenue, Linden, N. J.

G. M. GRIMES, ARCHITECT, 633 S. 5th Street, Louisville, Ky.

J. M. BERRY, JR., draftsman, Melanchton Avenue, Lutherville, Maryland.

(Continued on page 21)

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 22, ADVERTISING SECTION



ELDORADO

THE MASTER DRAWING PENCIL

WE TOLD you last month that with a pair of shears, plenty of paper, a bottle of paste, pins, and a bright light — and Eldorado, the master drawing pencil — we were going to build a world for you, and record its rise.

The first thing we built in our new world was this paper garden, with its cardboard arch, fountain and run of steps. Naturally, we didn't try for realism. Our main object was to experiment with composition — to see how and with what degrees of lead we could best achieve certain effects of light and shade.

Notice that no matter how soft we wanted our light tones, we used a hard pencil — too soft a pencil would have made them look "grainy." Likewise, for dark tones we used a soft pencil — too hard a pencil would have made them look "shiny." And you'd better have a kneaded eraser around, we advise, to pick off tones that you might have over-emphasized.

We? Here *we* are taking all the credit. Ernest Watson did the construction work on this world-building job — and as well did the pencil work. But we can't give *him* all the credit either. For, as he will tell you, Eldorado comes in for a large share of applause. Its smooth, flowing lead and constant accuracy of degree were perfectly adapted for the work. Try it and see for yourself! . . . Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, N. J.

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THE MART

Robert West, c/o John Duncan Forsyth, 115 East 18th Street, Tulsa, Okla., would like to obtain the following copies of the *White Pine Series:* Vol. 2, Nos. 1 and 3; Vol. 3, Nos. 1 and 4. State price.

W. B. Vennard, Mobridge, S. D., has the following copies of PENCIL POINTS for sale: October, 1926; 1927 and 1932, complete. All in perfect condition.

Milton Kraus, 35½ West 183rd Street, New York, N. Y., would like to secure the following copies of PENCIL POINTS: June, July, August, October, December, 1930; March, 1931. He will pay 35c each, plus postage.

John Cushing, 826 South Harvard, Tulsa, Okla., would like to purchase copies of *The Architect*, years 1925 to 1932.

Stephen J. Ames, 1630 Massachusetts Ave., S. E., Washington, D. C., has the following for sale: copy of *Esquie-Vignola;* PENCIL POINTS from July through December, 1926; April, 1929, through March, 1930, the lot, or separately.

Irvin D. Feig, 2511 Gladstone Avenue, Detroit, Michigan, would like to buy recent edition Kidder-Nolan handbook, Sweet's catalog, and textbooks or treatises on design, structural engineering, or specifications. State prices and condition of books.

Harry B. Shanes, 6224 N. 13th Street, Philadelphia, Pa., would like to obtain PENCIL POINTS or any matter that may be of interest to an illustrator.

Walter Greenwald, Center Moriches, L. I., N. Y., has for sale a copy of *Drawing with Pen and Ink*, Guptill, never used. Make offer.

Emiel Padvy, Architectural Group, Hudson Guild, Andover, N. J., has an adjustable drafting table, 3'0" x 4'6" top, adjustable up, down and on angle, list price by Dietzgen, $22.00. He would like to exchange this for polyface duplex slide rule 10", Keuffel & Esser, with frameless indicator and magnifier, in leather case.

Margaret Osborn, 1477 East Boulevard, Cleveland, Ohio, has for sale *A Manual of Architectural Composition*, by John Theodore Haneman, in perfect condition. Price $3.50, postpaid.

Victor Spector, 1048 Winona Avenue, Chicago, Ill., would like to purchase copies of the *Beaux-Arts Bulletin* from January, 1929, to 1933, complete, or in sets of one year.

John L. Murray, 1025 N. Olden Avenue, Trenton, N. J., has for sale copies of PENCIL POINTS from October, 1929, to October, 1930, inclusive, 40c each, postpaid.

PERSONALS

PAUL G. SILBER & Co., ARCHITECTS AND ENGINEERS, have moved their office to 101½ W. Pecan St., San Antonio, Texas.

S. J. MAKIELSKI, ARCHITECT, has moved his office from Charlottesville, Va., to Barracks Road, University, Va.

KEMPER GOODWIN, ARCHITECT, has opened his own office at 208 Kangerga Bldg., Henderson, Texas.

RAWSON HADDON: Mrs. Lilian Wadsworth would like to get in touch with Mr. Haddon to consult on some architectural problems. Address 161 King's Highway, Westport, Conn.

RAPP & MEACHAM, ARCHITECTS, have moved their offices from The Mercantile Library Bldg. to 1100-1-2 Times Star Tower, 800 Broadway, Cincinnati, Ohio.

JOHN J. TRICH has opened an office for the practice of architecture at 329 Ridge Road, Rutherford, N. J.

HALL, STROMQUIST & RICE, ARCHITECTS, 175 W. Jackson Blvd., Chicago, Ill., have formed a partnership to succeed the firm of Emery Stanford Hall, Bisbee & Rhenisch. The principals of the firm are, Emery Stanford Hall, Victor H. Stromquist and Nelson P. Rice. F. Harris Wells is associated as structural engineer. They will carry on a general practice of architecture.

PHILIP L. SMALL, INC., Terminal Tower, Cleveland, Ohio, has changed the name of the firm to Small, Smith & Reeb. The partners are Philip L. Small, George C. Smith, J. Elmer Reeb, and James I. Kuhn. Mr. Francis K. Draz, 13124 Shaker Square, will be associated with the firm in residence work.

DONALD BARTHELME, ARCHITECT, has opened an office for the practice of architecture at 1122 United States National Bank Bldg., Galveston, Texas.

TWO ARCHITECTURAL MEN desire companion to share expenses on an extensive architectural photographic tour through the East. Length of tour to be about three weeks, starting May 1st in our own car. References exchanged. For further information, and list of cities we intend to visit, write or call: S. Plotkin, 1971 Evergreen Avenue, Chicago, Ill. Phone HUmboldt 7552.

ARTHUR E. ALLEN, ARCHITECT, has moved his office from Jamaica, N. Y., to 73 Stewart Avenue, Garden City, N. Y.

ARNO KOLBE, ARCHITECT, has opened an office for the practice of architecture at 243 South Broadway, Yonkers, N. Y.

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGES 24 AND 25, ADVERTISING SECTION



ELDORADO
THE MASTER DRAWING PENCIL

THERE are some parts of the old world so charming, that we simply could not leave them out of the fantastic new world we're building — scenes of which are sketched for you every month by Ernest Watson, with Eldorado, the master drawing pencil.

But of course we need not be too rabid for originality. Our new world is for only one purpose — to provide fanciful models, so lighted, that sketching them becomes a subtle practice in the use of the various degrees of pencil hardness and softness for the achievement of certain tone effects and composition.

A kneaded eraser was used in these sketches, but otherwise, none of the tones were rubbed or stumped.

In the scene are also the facade of the Cathedral and the dome of the Baptistry in Pisa. The latter shows as a shadow, the form which cast the shadow being "off stage." The curved row of columns and arches contributes a decorative element which in the original is repeated over the walls of the group.

Plenty of paper, a scissors, paste, a bright light, a full range of Eldorado, the master drawing pencil (4B, 3B, 2B, B, HB, F, H, 2H, 3H) — are necessary for sketching these Eldorado Abstracts. Try it — the effects you secure with the constant, even degrees of Eldorado will give you many new hints on pencil technique and pencil perfection! Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, N. J.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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THE MART

John Jucker, 230 East Ohio Street, Chicago, Ill., would like to obtain two copies each of the following *White Pine Monograph Series:* Vol. 2, No. 3; Vol. 3, No. 1.

Paul Bowman, Box 411, Beverly Hills, Calif., would like to obtain the July, 1920, issue of PENCIL POINTS.

Harry Gulesian, 324 Ashmont Street, Ashmont, Mass., would like to obtain the following copies of PENCIL POINTS: June, 1928; April, May, and June, 1930. He has for sale or exchange the following issues: September, October, November, 1925; and November, 1923. Advertising removed from November, 1925. He also has for sale, or will exchange for other architectural books, the following *Boston Architectural Club* year books: 1908, 1909, 1910 (school and ecclesiastical work), 1914 (Belgium and Germany), 1916 (current architecture), 1915 (Piranesi), and 1917 (current architecture).

Ferdinand Schwartz, 80 Spring Street, Mansfield, Ohio, has the following for sale: 1 complete set of I. C. S. architectural course textbooks, together with a 15-volume I. C. S. reference library; PENCIL POINTS, complete, for the years 1928, 1929, 1930, 1931, and 1932; *Architecture*, 1927, 1928, 1929, 1930, 1931, 1932, complete; *The Architect*, 1928, complete, and January, 1929; *Construction Methods*, March, April, September, October, November, December, 1927, 1928, and 1929, complete, January to September, 1930. All in good condition. Purchaser to pay postage.

W. B. Cobb, 2 Horatio Street, New York, has for sale the June and August, 1920, issues of PENCIL POINTS.

Sam Sims, 428 Esperson Bldg., Houston, Texas, has for sale 150 architectural books and many magazines, including Raguinet's *Materiaux et Documents d'Architecture*. Will sell all or part.

N. B. Obert, 4247 Colerain Avenue, Cincinnati, Ohio, has for sale the following magazines: *Architectural Record*, 1900 (part), 1901, 1902, 1903, 1904, 1905; *Brick Builder*, 1901, 1902, 1903, 1904; *Architecture*, September to December, 1902, inclusive; *American Builders*, October, 1900, to September, 1901, inclusive. All bound in heavy material. Will sell all or part at reasonable offer.

Katherine Crockett, 116 East 59th Street, New York, telephone VOlunteer 5-3680, wishes to purchase a second-hand air brush.

Stephen A. Fritsch, 30-06 120th St., College Point, N. Y., has the following books for sale: *English Architecture at a Glance*, *English Furniture at a Glance*, and *English Rooms and Their Decoration*. Excellent condition, uniformly bound. Make offer.

PERSONALS

JOSEPH R. FALLON and E. E. MILLS, doing business under the firm name of Fallon and Mills, Architects and Engineers, have opened an office at 509 First National Bank Bldg., Richmond, Indiana.

WILLIAM ROY WALLACE, A.I.A., has opened an office for the practice of architecture at 1202 Reynolds Bldg., Winston-Salem, N. C.

WILLIAM GEHRON and SIDNEY F. ROSS, ARCHITECTS, announce that the partnership of Gehron & Ross will continue for the completion of work already contracted for, but all new business since October 28, 1932, contracted for by William Gehron and Sidney F. Ross individually, will be for their respective individual accounts.

The office of WILLIAM GEHRON will continue in his own name and at the same address as before, 101 Park Avenue, New York.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

H. S. SINGLEY, ARCHITECT, Prosperity, S. C. (for an A.I.A. file).

WILLIAM ROY WALLACE, ARCHITECT, 1202 Reynolds Bldg., Winston-Salem, N. C.

HAROLD G. KENNEDY, ARCHITECT, 4582 Bryant St., Denver, Colorado.

JOHN H. PRITCHARD, ARCHITECT, Call, Texas.

STEPHEN J. POTTER, ARCHITECT, Colonial Avenue, Union, Union County, N. J.

EDWARD CRAWFORD, ARCHITECT, 805 N. Harrison Ave., Kirkwood, Mo.

JOHN STONE THORNLEY, draftsman, 9 Hillside Ave., Nyack, N. Y. (for an A.I.A. file).

JEROME ZIRINSKY, draftsman, 26 Court Street, Brooklyn, N. Y.

J. ERNEST WHELAN, draftsman, 101 Gladstone St., East Boston, Mass. (for an A.I.A. file).

JOSEPH I. CHRISTIE, draftsman, 5816 Enright Ave., St. Louis, Mo.

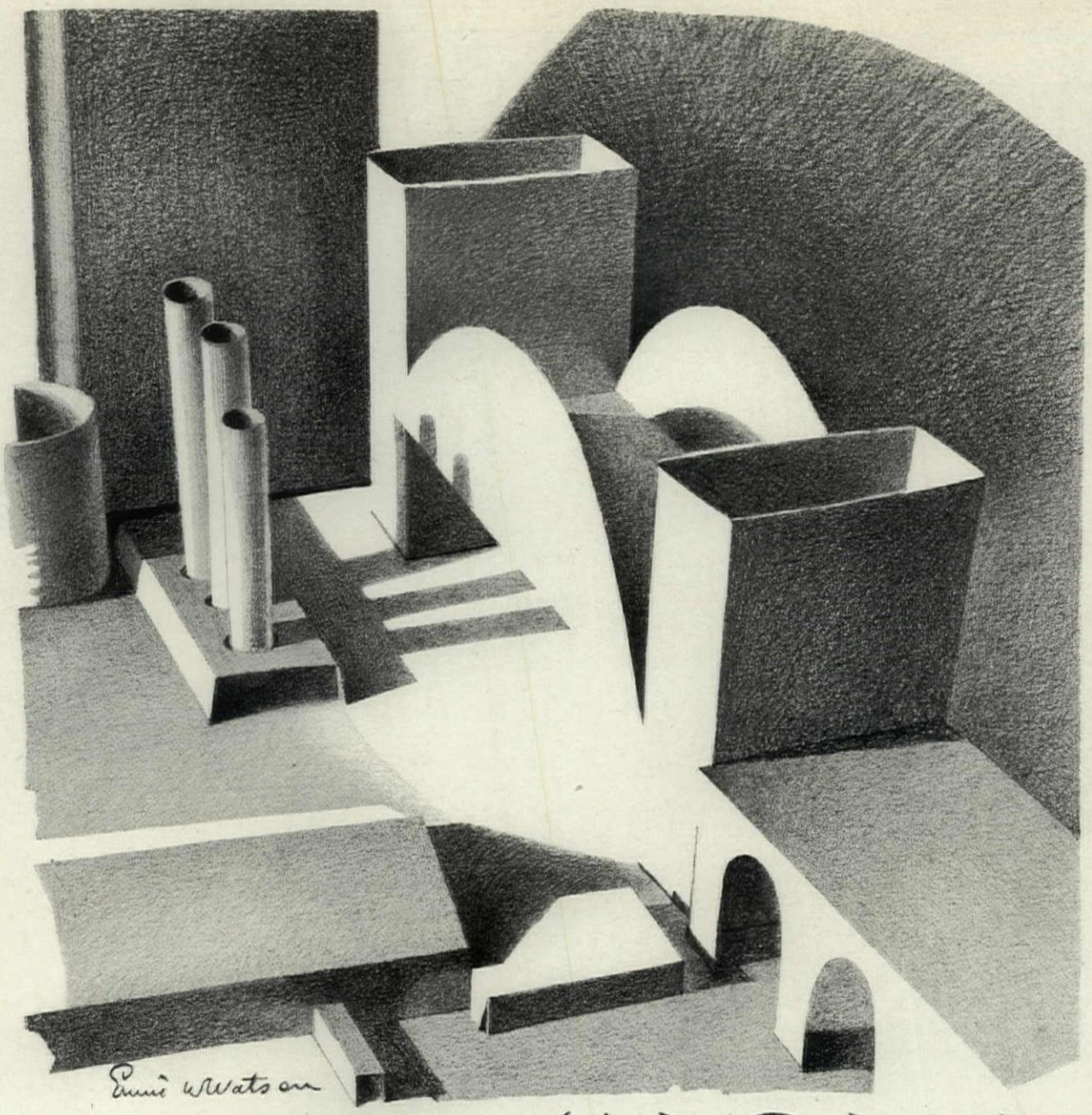
WEBSTER H. MITCHERLING, draftsman, 7800 Oak Avenue, Parkville, Baltimore, Md.

JOSEPH DALIS, draftsman, 2141 Prospect Avenue, Bronx, N. Y. (for an A.I.A. file).

RENDRAG WERDNA YARRUM, architectural student, Box 398, M.I.T., Dormitories, Cambridge, Mass.

(Continued on page 29)

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



H HB B 2B 3B and 4B

ELDORADO
THE MASTER DRAWING PENCIL

THIS scene might be called Going Down to the Waterfront in Slips — of paper. No world would be complete without its waterfronts. What would the Grecian world have been without the Piraeus?

This fourth in the series of world-building scenes — sketched by Ernest W. Watson, from his own models, with Eldorado, the master drawing pencil — will give you many hints on subtle tone composition. All you need is some stiff white paper, a scissors, a bit of paste, a bright light, a bit of patience, and Eldorado — in the degrees specified.

Keep changing the position of your light until you achieve the effect you want. Above all, do not try — even though your practical nature may tempt you — to construct a realistic bridge or smoke-stack. This is pure fantasy, and the object is to reveal the various methods of obtaining the proper effects of light and shade in pencil rendering.

None of the tones are to be rubbed. The directional flow of the strokes gives a much more interesting finish. It *is* proper, however, to use a kneaded eraser for picking off tones that may have been overemphasized.

Although the shadows in this waterfront scene are rendered almost photographically, close observation will show that they are controlled in the interest of composition. The tone of the ground plan would be a uniform gray in a photograph. In this study it fades to white under the bridge — for a purpose. Eldorado's constant degrees of lead are perfectly adapted for the purpose. Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, N. J.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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THE MART

F. E. Mathews, 3001 East Third Street, Los Angeles, Calif., has the following copies of PENCIL POINTS for sale: May through October, and December, 1922; January through June, 1923; March through July, September, October, and December, 1925; January through April, July, August, and October, 1926; November and December, 1928; 1929, complete; July through December, and January, 1930; 1931 and 1932, complete.

Charles J. Nora, 920-19th Street, N. W., Washington, D. C., wishes to purchase *The Geometry of Architectural Drafting*, Parts 1 to 14, by Ernest I. Freese.

Arrow Book Company, 167 Madison Avenue, New York City, would like to purchase the following *White Pine Series:* Vol. 2, Nos. 1, 3, and 4; Vol. 3, Nos. 1, 2, and 4.

William Helburn, Inc., 15 East 55th Street, New York City, would like to purchase the following: *French Cathedrals*, by Pennel; *Architecture in Italy*, by Cattaneo; *History of Architecture*, by Sturgiss; *Architecture, Furniture and Decoration*, by Elwell; *White Pine Series*—Vol. 2, Nos. 1, 3, and 4; Vol. 3, Nos. 1, 2, and 4.

Adrian Wemhoff, 416 Marshall Street, Decatur, Indiana, would like to purchase *A History of Architecture on the Comparative Method*, by Sir Banister Fletcher, F.R.I.B.A., published by B. T. Batsford, London. State price and condition of book.

Oscar Brauch, 609-11 W. Cambria St., Philadelphia, Pa., would like to obtain a copy of the October, 1930, issue of PENCIL POINTS.

Frank P. Whiting, Cooperstown, N. Y., would like to obtain a second-hand etching press, preferably 12″ x 30″, operated by gear and arms. Please send snapshot of press, with size of plate and price.

John Louis Wilson, 261 West 125th Street, New York, N. Y., would like to purchase a Kidder-Nolan handbook, 17th edition, or the current Kidder-Parker. State price.

Raymond J. Percival, 121 Washington St., Forestville, Conn., would like to obtain the following *White Pine Series:* Vol. 1, No. 3; Vol. 2, Nos. 1, 3, and 6; Vol. 3, Nos. 1, 2, and 4.

Lester Ernst, 3 Covill St., Victor, New York, would like to purchase a copy of the May, 1922, issue of PENCIL POINTS.

Charles T. Aubin. 1114 Smith Young Tower, San Antonio, Texas, would like to obtain copies of the following: *California Arts and Architecture*, from January, 1931, to March, 1933, inclusive; late issues of *Architectural Digest*; Byne & Stapley, *Decorated Wooden Ceilings in Spain*; Mack & Gibson, *Architectural Details of Northern and Central Spain*, and *Architectural Details of Southern Spain.*

Fred J. Schmidt, 4924 10th Avenue, Los Angeles, Calif., would like to secure a set of books on delineation or illustrating, such as I. C. S. or Federal Art Schools.

The Librarian, Cambridge School of A. & L. A., 53 Church Street, Cambridge, Mass., would like to obtain a copy of Vol. 2, No. 6, of the *Architectural Digest*, published in Los Angeles.

Stanley E. White, Cold Spring, N. Y., would like to purchase, at half the retail price, a copy of the 18th edition of the Kidder-Parker *Architects' and Builders' Handbook.*

David A. Franklin, Instructor for the Emergency Unemployed Relief, is giving a course to unemployed men. He would appreciate it if architects would contribute magazines, blueprints, and details of country houses, etc., plates, books, or other material. Address him care of West Side Continuation School, 131 6th Avenue, New York, N. Y.

Phil Kutz, 2548 S. Bronson Ave., Los Angeles, Calif., will exchange three brand new issues of November, 1930, PENCIL POINTS for one issue of the December, 1932, *Architectural Forum*, to be in good condition. Would also like to obtain the *Forum* index for last half of 1932.

PERSONALS

CLYDE F. TRUDELL, ARCHITECT, has opened an office for the practice of architecture at Richmond Road, Williamsburg, Va.

JOSEPH C. BECK, ARCHITECT, has moved from the San Jacinto Life Building to 978 Orange St., Beaumont, Texas.

OLIVER REAGAN, ARCHITECT, has opened offices for the practice of architecture at 101 Park Avenue, New York, N. Y.

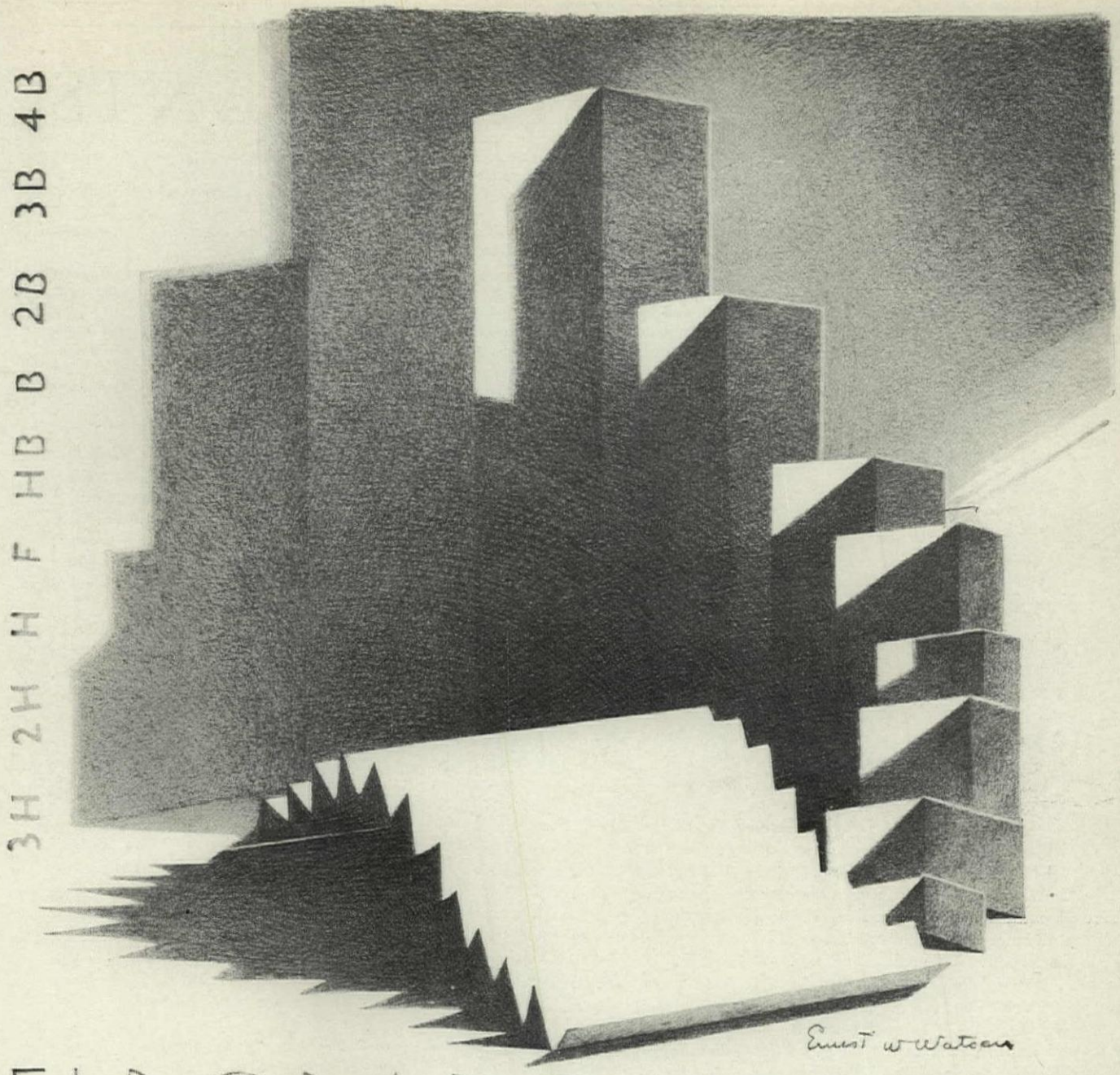
The firm of MALKIND & WEINSTEIN, ARCHITECTS, formerly at 93 Court Street, Brooklyn, N. Y., have dissolved partnership.

SAMUEL L. MALKIND AND J. LEWIS MAYERS have formed a new firm for the practice of architecture under the name of Malkind & Mayers, with offices at 105 Court Street, Brooklyn, N. Y.

ABRAHAM H. OKUN, ARCHITECT AND ENGINEER, has removed his office from 27 Cottage Street to 51 Liberty Street, Monticello, New York.

(Continued on page 24)

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



ELDORADO
THE MASTER DRAWING PENCIL

THIS might be called a "seventh day" drawing. Because we took time off in the building of our new world — scenes of which, sketched by Ernest W. Watson with Eldorado, the master drawing pencil, are appearing in *Pencil Points* monthly — to arrange a pure abstraction and sketch it.

The result was this study of light and shadow — from which any one with a desire to improve his pencil work can gain helpful hints on light and shade and general tone composition.

The models are made of paper, of course — *white* paper, because grays or colors are confusing when flooded with the bright light necessary for shadows. You can cut out a few yourself, set them up in interesting arrangements, and throw a brilliant light on them. Move the light around to get a good combination of shadows.

Then sit yourself down with a complete range of Eldorado, the master drawing pencil — because in sketching these abstracts you'll need a pencil with a smooth, even lead and degrees on which you can depend. We say this because Mr. Watson suggests that you use patience instead of a stump to gain your tone effects. The directional flow of pure strokes adds charm to the finished effect.

Beside Eldorado, the only other thing used in this particular drawing was a kneaded eraser — to "pick off" certain overemphases of tone that Mr. Watson, in perhaps an enthusiastic moment, had applied.

A tip: in laying in the tones at the start, the leads can be dull, making broad strokes. But in finishing, the leads should be pointed, often extremely sharp, so as to fill in between the first strokes. Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, N. J.

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David P. Renton, 38 Bank Street, Timaru, New Zealand, would like to obtain a copy of the July, 1926, issue of PENCIL POINTS.

Joseph P. Koski, 13 Alpine St., Worcester, Mass., would like to obtain, gratis, copies of PENCIL POINTS up to and including March issue. Postage will be paid by him.

Joseph R. Kordys, 264 New York Avenue, Newark, N. J., would like to buy, or receive free of charge, architectural magazines such as PENCIL POINTS, *Architecture*, *Architectural Record*, etc., for the years 1900 to 1932, inclusive. He will pay postage.

Myer Silverman, 12 Sutton St., Mattapan, Mass., has for sale a complete set (2 vols.) of Charles Dana Gibson's illustrations. Books 11½" x 17½", drawings same size as originals. State price.

George Westra, 445 Diamond Ave., S. E., Grand Rapids, Mich., has the following copies of PENCIL POINTS for sale, all in excellent condition: 1921, 1922, 1923, 1924, 1928, and 1929, complete; September through December, 1927; January through September, 1930; January and February, 1925; June, September, October, November, and December, 1931. Will sell all or part. Make offer.

Atelier Rectagon of Buffalo, 75 West Eagle Street, Rear, Buffalo, N. Y., would like to purchase second-hand editions of *Styles of Ornament*, by Speltz, and *History of Architecture*, by Fletcher. Mark communications for the attention of Mr. T. G. Hoepfinger, Librarian.

Walter Brach, 6935 Limekiln Pike, Philadelphia, Pa., has for sale the following copies of PENCIL POINTS: 1922, 1923, 1925, 1926, 1928, complete; all except March, April, May, and June, for 1924; all except March and November, of 1927; January, 1929.

Earl Billings, 224 N. Karlov Ave., Chicago, Ill., has for sale a new copy of Harbeson's *Study of Architectural Design*, price $4.75, C.O.D.

Sydney S. Sylvester, 3050 Perry Avenue, Bronx, N. Y., has for sale all copies of PENCIL POINTS from June, 1920, to December, 1932, inclusive, price 35c per copy.

S. J. Novotnick, 45 East 17th St., Room 816, New York, N. Y., would like to exchange the following for books on Colonial or residential architecture: *Modern French Iron Works; Modern French Architecture; Structural Steel Drafting and Elementary Design*, by Conklin, Jr.; *Good Practice in Construction*, Part I, by Knobloch; *Brick Work in Italy; Architectural Rendering in Wash*, by Magonigle; *Steel Construction*, by Burt; *Study of the Orders* (3 volumes); *Strength of Materials*, by Maurer; *Free-hand and Perspective Drawing*, by Lawrence; *The Treatment of Interiors*, by Clute; *Reinforced Concrete Construction*, Vol. I, by Hool; *Elements of Form and Design in Classic Architecture*, by Arthur Stratton; *A Manual of Architectural Composition*, by Haneman; *The Domestic Architecture of England during Tudor Period*. He would like to purchase a chest of drawers for filing blueprints and tracings, approximate size 33½" wide and 44" long.

Lorenzo Hamilton, 22 Church Street, Meriden, Conn., has a collection of 500 Alinari and Anderson photographs of architectural subjects, such as palazzi, cathedrals, famous paintings, decoration and sculpture covering Antique and Renaissance periods from 56 Italian cities. Ideal for large office or architectural school. May be inspected by paying parcel post charges.

PERSONALS

ALDEN DE HART, ARCHITECT, formerly of New York, is now conducting a general practice of architecture at Rahway Rd., Plainfield, N. J.

WM. ELLIOTTE CAISSE, ARCHITECT, has opened an office for the practice of architecture at 180 N. Willard St., Burlington, Vt.

MICHAEL RAPUANO has established an office for the practice of landscape architecture at 411 East 51st Street, New York, N. Y.

KILHAM, HOPKINS & GREELEY, ARCHITECTS, have opened new offices at 126 Newbury Street, near Dartmouth, Boston, Mass.

EDWARD F. GATES and L. WHITNEY STANDISH, ARCHITECTS, have formed the partnership of Gates & Standish for the practice of architecture, with offices in the National Bank Bldg., Beverly, Mass.

JOHN LOUIS WILSON, ARCHITECT, has moved his office from 261 West 125th Street to 57 West 125th Street, New York.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

CLYDE F. TRUDELL, ARCHITECT, Box 392, Williamsburg, Va.

JOHN I. EASTERLY, ARCHITECT, 302 Grant Street, Healdsburg, Calif.

W. B. HUFF, ARCHITECT, 309 Ontario Street, Akron, Ohio (for residential and commercial projects).

GATES & STANDISH, ARCHITECTS, National Bank Bldg., Beverly, Mass.

(Continued on page 22)

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



EVEN a paper world—as the one built and sketched for you every month, by Ernest W. Watson, with Eldorado, the master drawing pencil—must have its paper ships, to sail its paper seas.

This ship is perhaps as close a copy as any of the series. As close to reality, of course. The waves are rather high, and the bridge can be seen to be only a curved strip of paper. But, we must repeat, these Eldorado Abstracts are for the sheer purpose of developing skill in tone composition and the use of the proper degrees of lead in securing effects.

To go in for paper-ship sketching yourself you'll need Eldorados 3B, 2B, B, F, H, 2H, and 3H. Do not rub any of the tones. A better effect is achieved, and skill is better developed, when you do not. Rely solely on your pencil.

And that's why we say, use Eldorado. For Eldorado gives you the constancy of degree you'll need — a smooth, even, unchanging flow of tone. You *may* find it necessary to use a kneaded eraser to pick off overemphasized tones. If so, use it.

After you've arranged your models, play with the light a while to get proper effects. This is a profitable pastime. Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, N. J.

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B. C. Holland, 721 Berea Ave., Gadsden, Ala., has the following for sale: copies of PENCIL POINTS for August, 1928; May, 1929; August through December, 1931; 1932 complete. Also *Perspective*, by Wilson; *Perspective*, by Hatton; *Lettering*, by Jacoby; books used in a home study art course on Illustrating and Cartooning; three I.C.S. books on drawing and delineation. Make offer.

A. W. Wallace, 41 Cornwall St., Halifax, N. S., Canada, would like to purchase the following copies of *The Architectural Record:* December, 1895, vol. 5, pages 1-48; January, 1910, vol. 27, pages 1-120; January, 1911, vol. 29, pages 1-41.

Simon Gorewitz, 55 Van Ness Place, Newark, N. J., has the following for sale: Fletcher's *History of Architecture; The Orders of Architecture of Vignola,* Esquie; *One Hundred Selected Plates,* D'Espouy; The University Prints, Series G; European Architecture; also a set of Keuffel & Esser "Excelsior" drafting instruments, nine pieces.

The Burnham Library of Architecture, Art Institute, Chicago, Ill., would like to obtain the following: *Bulletin of the Beaux-Arts Institute of Design,* October, 1924 (Vol. I), through October, 1928 (Vol. IV); *American Institute of Architects,* Proceedings of the Conventions for 1877, 1878, 1919, 1924, 1925, and 1926.

Tilford Moore, 850 Charles Street, St. Paul, Minn., has the following *White Pine Series* for sale: all copies from Volume 1 to date. Vol. 1 through 16 are bound, 2 volumes to a binding. Subsequent issues are loose. Will sell the loose copies separately if desired.

Eugene J. Lang, 18 East 48th Street, New York, N. Y., would like to obtain a copy of the October, 1932, issue of PENCIL POINTS.

501 Fifth Avenue, corner 42nd Street, New York: Will sublet portion of architect's office with telephone and stenographic service, or as may be desired. Studio light in drafting room. Communicate with Arthur C. Jackson at that address.

J. Krakow, 1760 Washington Avenue, Bronx, New York, would like to trade a PENCIL POINTS spring back binder, good condition, for a copy of Freese's *Perspective Projection* or a six-inch transparent protractor (standard make).

E. R. Gilbert, 2801 Stonewall Avenue, Richmond, Va., has for sale 7 copies of the *White Pine Series.*

J. B. Wolstein, 975 Heyl Avenue, Columbus, Ohio, has the following copies of PENCIL POINTS for sale: March, 1923; April, 1924; August through December, 1929; January through September, 1930. Price 25c each or $3.00 the lot.

Calvin T. Burke, 2038 Weyer Avenue, Norwood, Ohio, student of architecture, will pay the postage if someone would be kind enough to send him copies of PENCIL POINTS from April through September, 1932.

John R. Poole, 145 Lytton Blvd., Toronto, Ont., Canada, would like to purchase the twelve textbooks that comprise the course in Commercial Art of the Federal Art Schools. State price and condition.

Harold T. Troxell, 1325 Walnut St., Allentown, Pa., has for sale copies of the following: Harbeson's *Study of Architectural Design,* Kelly's *Early Connecticut Architecture,* and Mauch's *Architectural Orders of the Greeks and Romans.* All in excellent condition.

PERSONALS

EDWARD E. ASHLEY, CONSULTING ENGINEER, has opened an office at 10 East 40th Street, New York, for the general practice of mechanical, electrical and sanitary engineering, including air conditioning, elevators, Diesel and power plant equipment and modernization.

OSCAR A. DE BOGDAN, ARCHITECT, has opened an office for the practice of architecture at 35 Lawrence Road, Scarsdale, New York.

THE SMALL HOUSE ADVISORY SERVICE has moved from 521 Fifth Avenue to 247 Park Avenue, Room 1017, New York.

WALTER POLLATZ, ARCHITECT, has moved from 522 E. Meinecke Avenue to 1860 N. 26th Street, Milwaukee, Wis.

GEORGE W. SABIEL, ARCHITECT, has moved his office from 101 Park Avenue to 104 East 36th Street, New York.

SUKERT & CORDNER, ARCHITECTS, formerly at 415 Brainard St., Detroit, Mich., have dissolved partnership. Lancelot Sukert is now located at 79 Westminster Avenue and G. Frank Cordner at 5063 Spokane Avenue.

THOMAS LARRICK and J. HOWARD COMPTON, under the name of Larrick & Compton, Architects and Engineers, have opened an office at 816½ Mass. St., Lawrence, Kansas.

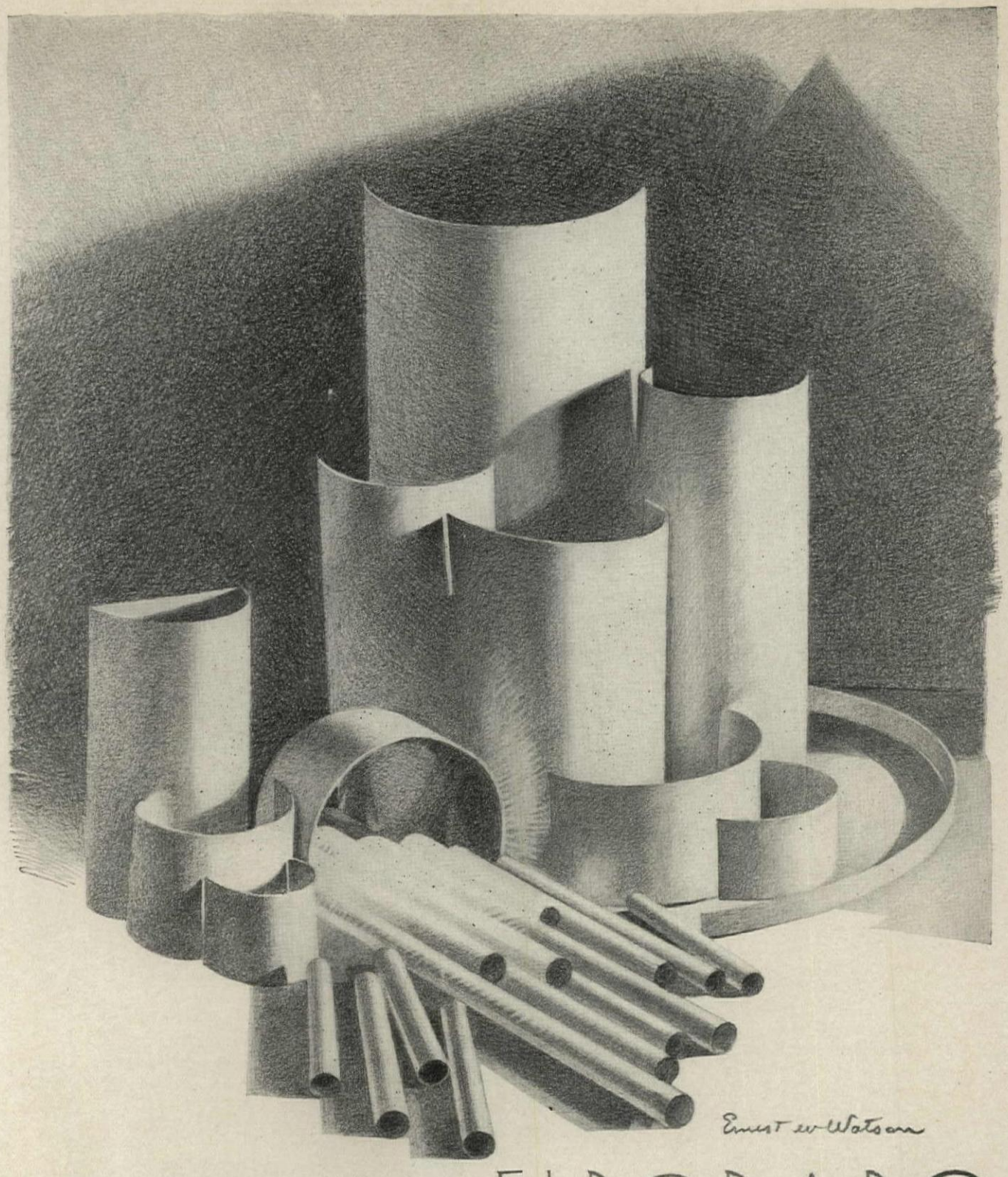
HERBERT SLEACO, ARCHITECT, has opened an office at 108 Union Bank Building, Ottawa, Canada, for the general practice of architecture and town planning.

DANIEL M. LYONS, Southwick, Idaho, third year architectural student, wishes financial backing to be paid off after graduation by work. Good terms are worked out.

PHILIP SCOTT TYRE, ARCHITECT AND ENGINEER, has removed his offices from 1520 Locust Street to 2200 Architects' Bldg., Philadelphia, Pa.

(Continued on page 26)

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



ELDORADO
THE MASTER DRAWING PENCIL

AGAIN Ernest Watson has stopped in his world-building to arrange a pure abstract and sketch it. But this is the season for vacations, and such a small excursion as this can hardly be called carelessness to duty.

If you try such an abstract yourself, you'll know it *isn't* carelessness. In fact, let him who believes he knows all there is to know about shades and values make a few of these drawings. He will be quickly disillusioned.

Though these drawings appear photographic, they are not. All the tones have been controlled for composition. Stumping or rubbing has been disdained. The directional flow of pure strokes gives a much better effect.

Cut out paper models. So arrange a bright light as to provide interesting shadows. 200 watts is the ideal light to use, but effects can also be secured with a bright light of lesser wattage. Then get a range of Eldorados—3B, 2B, B, F, H, 2H, 3H—and set to work. You'll have use for every degree.

We say get Eldorado, because you'll need the constant degree of lead, the eagerness for paper, of Eldorado to make your drawing most satisfying. If you become too enthusiastic and overemphasize some tones, it is quite proper to use a kneaded eraser. Joseph Dixon Crucible Co., Dept. 167-J, Jersey City, N. J.

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire concerning it.

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J. E. Hutchison, c/o Bell Telephone Company of Canada, Toronto, Ont., Canada, has the following copies of PENCIL POINTS for sale: January, 1921, through December, 1925, in good condition. Any reasonable offer accepted.

Clarence M. Kratzer, 630 Union St., Allentown, Pa., has the following books for sale: *Masterpieces of Architecture in the United States*, by Hoak & Church; *The Work of Cram & Ferguson*, excellent condition, never used, will sell at reasonable price.

Arrow Book Company, 167 Madison Avenue, New York, N. Y., would like to obtain Vol. 2, No. 1, and Vol. 3, No. 1, of the *White Pine Series*.

Emil Ferber, 97 Parkside Ave., Buffalo, N. Y., has for sale the following copies of PENCIL POINTS: September and October, 1929; March, May, June, August, September, and October, 1930; March, and May through December, 1931; January, 1932.

Harry E. Mead, 1636 Hazelwood Ave., Detroit, Mich., c/o B. C. Schmicking, has the following copies of PENCIL POINTS for sale: November and December, 1920; February, March, May (2), June, July (2), August (2), September, October (2), and November (2), 1921; January through May, and July, 1922; February, March, April (3), May (2), and June, 1923; May, 1924; May (2), 1925; and July, 1930.

James I. Park, 228 Sea View Ave., Piedmont, Calif., would like to purchase *A History of Architecture on the Comparative Method* by Sir Banister Fletcher. State price and condition. Also would like to obtain a Sweet's Catalog.

PERSONALS

ROBERT S. EVERETT, ARCHITECT, has opened an office at 1014 West 63rd Street, Kansas City, Mo., for the general practice of architecture.

GEORGE S. WOOD AND WILLIAM A. MONAHAN, ARCHITECTS, have formed the partnership of Wood and Monahan, with offices at 554 Newbury Street, Boston, Mass.

HARRY A. YARISH, ARCHITECT, has moved from 20 Graham Avenue to the Arbuckle Bldg., 367-373 Fulton Street, Brooklyn, N. Y.

HUGH W. BROWN, JR., ARCHITECT, has opened an office for the general practice of architecture at 702 N. Aydelotte St., Shawnee, Okla.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

SAMUEL OGREN, ARCHITECT, Red Brook, Ashtabula, Ohio (for specification file).

WOOD & MONAHAN, ARCHITECTS, 554 Newbury Street, Boston, Mass.

ROBERT S. EVERETT, ARCHITECT, 1014 West 63rd Street, Kansas City, Mo.

HUGH W. BROWN, JR., ARCHITECT, 702 N. Aydelotte St., Shawnee, Okla.

HANS W. SIEBER, draftsman, 705 N. West Fifth St., Oklahoma City, Okla. (for A.I.A. file).

LYMAN J. WEISENSTEIN, draftsman, 10 Belleville Bank & Trust Bldg., Belleville, Ill.

RUSSELL O'BRIEN, draftsman, City Engineer's Office, Kansas City, Mo. (catalogs on hospital construction and remodeling).

MORELAND GRIFFITH SMITH, draftsman, 1305 S. Perry St., Montgomery, Ala.

E. N. ROBERTS, draftsman, Old Walpole Road, Keene, N. H. (catalogs on small houses).

ANTHONY J. DEFILIPPIS, architectural graduate, 2039 W. Harrison St., Chicago, Ill.

EDWARD K. MAHLUM, student, 412 Bancroft Ave. W., Fergus Falls, Minn.

JAMES H. CUMISKEY, CONTRACTOR, 83-18 Vietor Avenue, Elmhurst, L. I., N. Y.

NATIONAL PARK SERVICE, Eastern Division, Branch of Plans and Design, Yorktown, Va. (for A.I.A. file).

STATE TRADE SCHOOL, Architectural Drafting Dept., 110 Washington Street, Hartford, Conn. (for A.I.A. file).

ADDRESSES WANTED

Anyone knowing the correct address of any of the following will confer a favor by sending it to this office, THE PENCIL POINTS PRESS, Inc., 330 West 42nd Street, New York.

ALABAMA: *Fairfield*; J. H. Swafford.

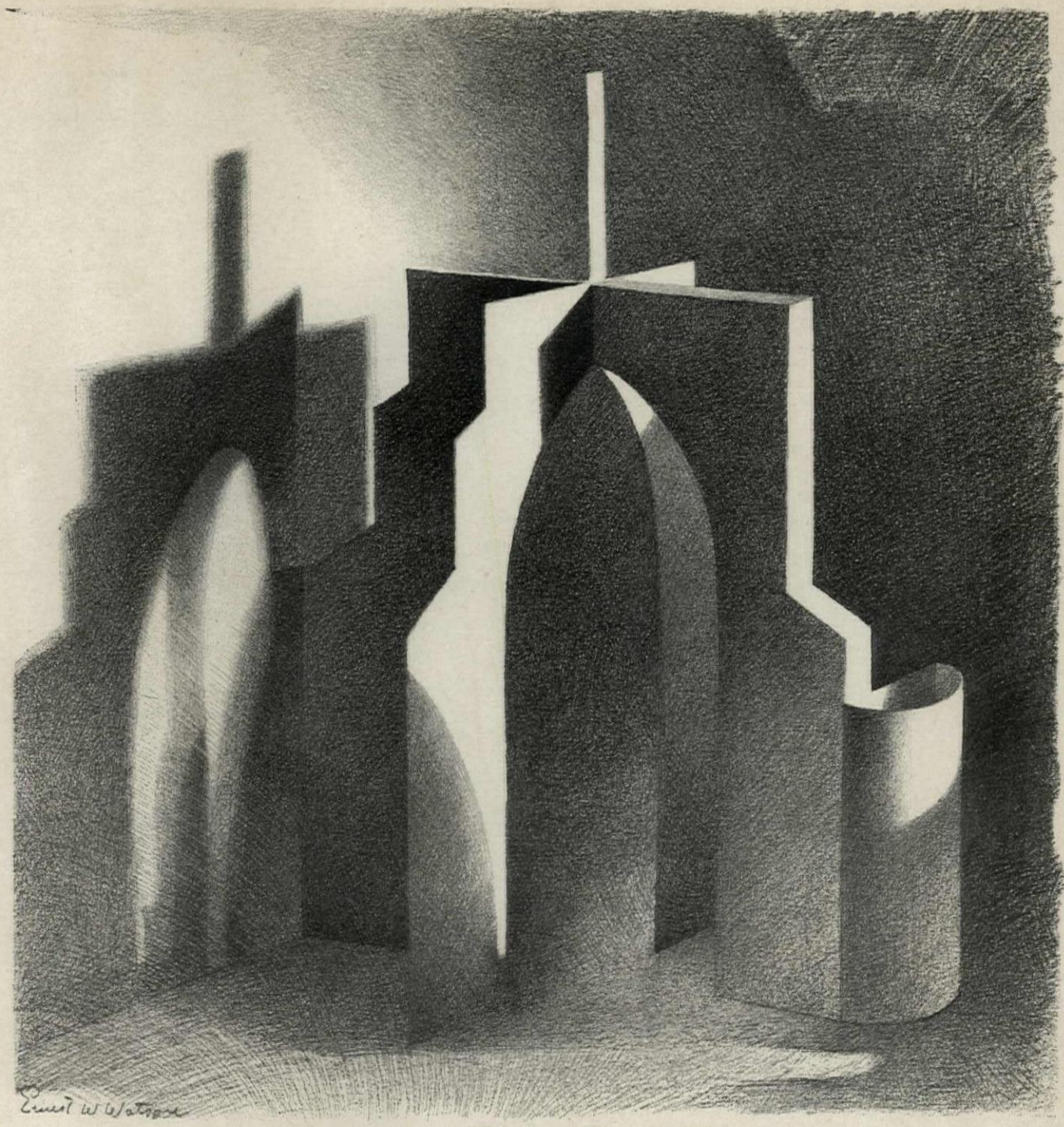
CALIFORNIA: *Hollywood*; Julian Boone-Fleming. *Los Angeles*; Lucretia M. Foster, J. C. Griffis, Harry McAfee, Horace G. Thursby. *Pasadena*; Wm. Sutherland McCay.

DISTRICT OF COLUMBIA: *Washington*; Bernard Olson.

GEORGIA: *Atlanta*; Jules Gray.

(Continued on page 21, Advertising Section)

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 22, ADVERTISING SECTION



ELDORADO
THE MASTER DRAWING PENCIL

SKETCHING the Gothic chill and austerity of this model is just the pastime for August heat and humidity. This particular Eldorado sketch by Ernest Watson, from his paper world, hovers between the abstract and the real. It is not entirely a cathedral, yet it suggests one.

And that's the purpose of these sketches—to *suggest*, through the skilful use of light and shadow.

Perhaps you've already arranged paper models, lighted them, and sketched them yourself. If so, you've probably learned the necessity for a pencil of such constant degree and smooth "flow" as Eldorado.

For none of the tones are rubbed or stumped. A kneaded eraser has been used to pick off unnecessary blacknesses, but otherwise the drawing is pure pencil work — accurate, but not photographic.

Cut out some of your own models. Throw a 200-watt light on them for good shadows. Then get Eldorado — degrees 3B, 2B, B, F, H, 2H, and 3H — and set to work. You'll find your technique improving at a fast rate. Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, New Jersey.

SERVICE DEPARTMENTS

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THE MART

J. G. Dennis, 746-A Union Street, Brooklyn, N. Y., has complete volume for 1926 of *American Architect*, advertising removed. Will exchange for architectural books, periodicals, etc.

Vincent J. Hoier, 4343 Hirsch St., Chicago, Ill., has the following copies of PENCIL POINTS for sale, at 25c each: March through September, and January, 1926; February, April, June, July, and September, 1927; March through July, and September through December, 1928; February through August, 1929; March, 1930. Also some issues of *American Architect* and *Architectural Record*.

William F. Maier, 4200 Botanical Ave., St. Louis, Mo., has the following copies of PENCIL POINTS for sale: May through December, 1923; 1924, 1925, 1926, complete; January through April, 1927; October, November, and December, 1928; 1929, complete; January through September, except August, 1930. All in good condition.

Architect's desk, complete, good condition, 6′ by 3′, cost $90.00, will sell for $13.00. Dixie League, 767 Lexington Avenue, New York, N. Y.

Architect wishes to obtain desk space or small drafting room in architect's or engineer's office, offering services in payment of rent. Send communications to PENCIL POINTS, in care of The Mart.

Harry B. Shanes, 6224 No. 13th Street, Philadelphia, Pa., would like to purchase a copy of Racinet's *Costume Historique*.

J. M. O'Neil, 322 Commonwealth Ave., Springfield, Mass., would like to purchase a complete set of textbooks on heating and ventilating, late I. C. S. or American School copies preferred. State price, etc.

Keith Schwinley, 1711 "H" Street, N.W., Washington, D. C., would like to obtain Vol. 2, Nos. 4 and 6, and Vol. 3, No. 4 of the *White Pine Series*.

Fred J. Woodward, 728 Seventeenth St., N.W., Washington, D. C., has the complete issues of 1924 PENCIL POINTS for sale at 35c per copy. Requests for odd numbers not accepted.

Harry A. Veale, 2228 Walnut Avenue, Venice, Calif., has the following copies of PENCIL POINTS for sale: 1922, complete, with the exception of January, extra copies of September and October; 1923, complete; 1924, complete; 1925, complete; 1926, complete, with the exception of July, September, and November; January, 1927; January, 1929. All are in good condition, covers slightly soiled.

PERSONALS

ANTHONY D'ELIA, JR., N. R. MASTRANGELO, AND LOUIS PANGARO, ARCHITECTS, have dissolved partnership by mutual consent. N. R. Mastrangelo will continue the practice of architecture at 750 Avenue A, Bayonne, N. J.

GEO. E. TRENT, ARCHITECT, has opened an office at Union National Bank Bldg., New Brighton, Pa., for the general practice of architecture.

T. R. GRIEST, ARCHITECT, has opened an office for the practice of architecture at 410 Columbian Bldg., Topeka, Kansas.

SAMUEL K. POPKINS, ARCHITECT, has opened an office for the general practice of architecture at 350 Leader Bldg., Cleveland, Ohio.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

T. R. GRIEST, ARCHITECT, 410 Columbian Bldg., Topeka, Kansas.

GEO. E. TRENT, ARCHITECT, Union National Bank Bldg., New Brighton, Pa.

FRED W. LANGHENRICH, ARCHITECT, 513 Construction Bldg., Dallas, Texas.

JOHN VAN HOFF, ARCHITECT, Box No. 225, Midland Park, N. J.

RALPH LITTLE, ARCHITECT, Box 341, Camden, South Carolina.

VINCENT J. RIGGI, ARCHITECT, 111 S. Apple Street, Dunmore, Pa. (for A.I.A. file).

SAMUEL K. POPKINS, ARCHITECT, 350 Leader Bldg., Cleveland, Ohio.

LEO A. JOSLYN, draftsman and builder, 537 Foothill Blvd., Oakland, California (for A.I.A. file—particularly interested in catalogs on steel frame and allied methods of construction for small residences).

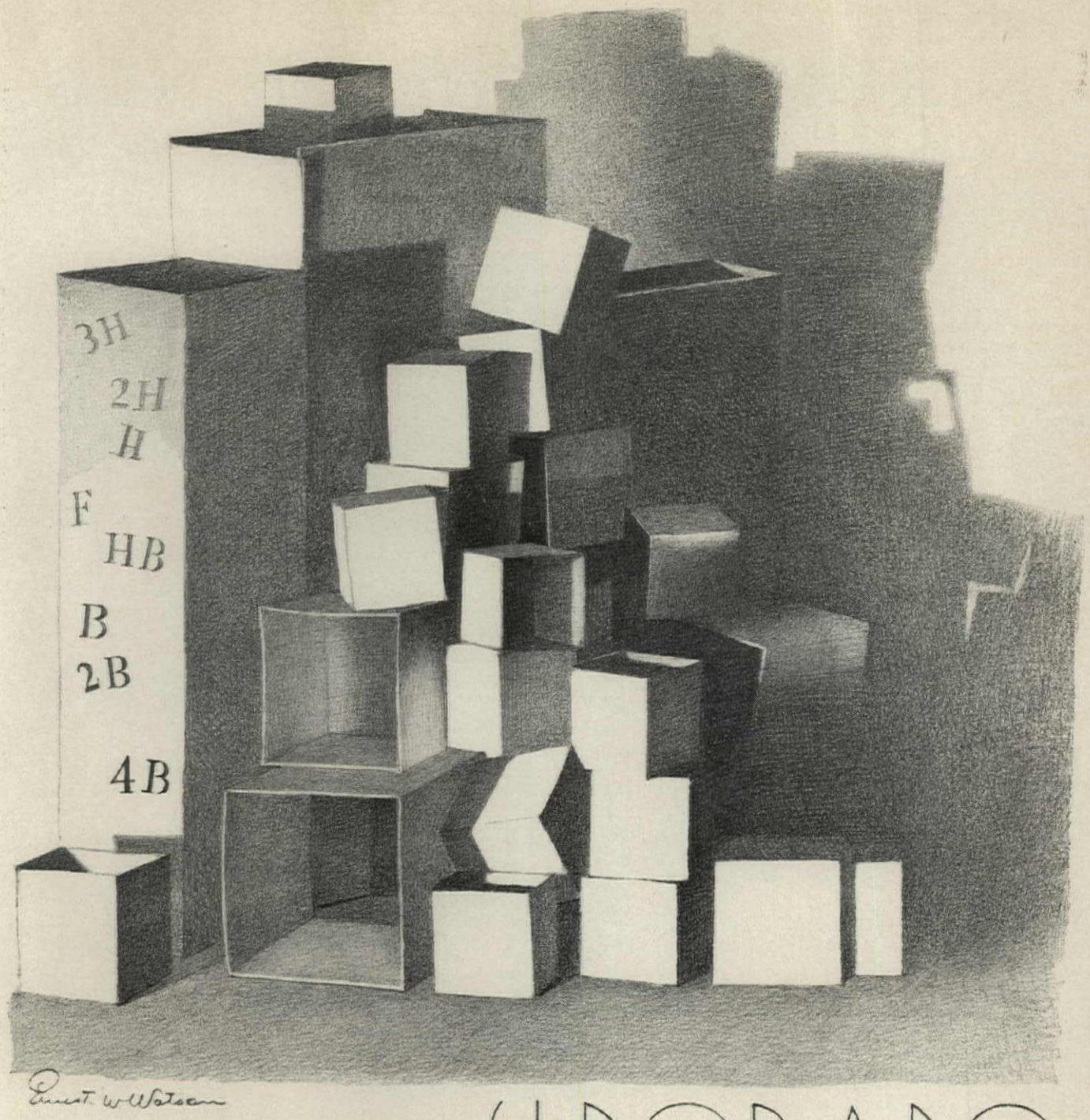
KENNETH GRETHEL, architectural student, 403 Waller St., San Francisco, Calif.

HYMAN RUBIN, architectural student, 159 East 96th Street, New York, N. Y.

A FREE EMPLOYMENT SERVICE

Position Wanted: Young architect would like opportunity to help develop architectural practice in a community showing promise of future growth. Preferably in South or Texas. College and university training. Ten years' experience. Would welcome opportunity for interview. Box No. 802, care of PENCIL POINTS.

ADDITIONAL EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION



ELDORADO
THE MASTER DRAWING PENCIL

REMEMBER the paper water-front that Ernest Watson, with Eldorado, the master drawing pencil, sketched last April? Well, here are some packing cases on one of the docks. And beside them, Mr. Watson has indicated the Eldorados he used in this particular sketch.

These packing cases are very easy to make. Just use white paper. Be sure it's white, for a gray or tinted paper does not light up well. Cut and paste your paper as shown. Throw a bright light on them—200 watts is recommended, but less will do—and move the light around until you get the effect of light and shade that is most pleasing to you. Then get Eldorado, in the degrees specified, and set to work. You may need a kneaded eraser for picking off overemphasized tones. If so, use it.

These Eldorado Abstracts help wonderfully in the development of pencil technique, and in acquainting you with the proper degrees of lead to use for certain effects. You'll find the constant degrees of Eldorado of invaluable assistance. Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, New Jersey.

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H. L. Kamphoefner, 513 17th Street, Sioux City, Iowa, would like to obtain the following copies of *The Architect:* May and June, 1929, and February, 1931.

Nelson L. Burbank, 1577 Glen Parker Ave., Cincinnati, Ohio, has for sale 12 volumes of the *Federal Schools Course in Commercial Art*, each with charts, in excellent condition. Price $1.00 per volume.

M. R. Simon, 364 Kenwood Avenue, Delmar, N. Y., would like to purchase the following *White Pine Series:* Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1, through 4.

Luther E. Daugherty, 424 East Pearl Street, Butler, Pa., would like to sell or trade for architectural books, the following: a complete set of *The Institute of Business Science Library*, 63 volumes, and an *Executives Reading Guide*, slightly used, imitation leather bound, published by The International Textbook Company.

Joseph A. Petrillo, 4831—36th St., N. W., Washington, D. C., would like to purchase the following books: *Early Connecticut Architecture*, by Kelly, and *The Works of Dwight James Baum*. State condition and price.

John Vassos, New Canaan, Connecticut, would like to obtain three or four copies of the October, 1930, issue of PENCIL POINTS.

Jack Adams, 824 Knickerbocker Avenue, Brooklyn, N. Y., has the complete issues of 1920, 1921, 1922, 1923, 1924, and 1925, PENCIL POINTS for sale.

MANUFACTURERS' DATA WANTED

REQUESTS FOR manufacturers' literature have been received from the following:

OLIVER O. GAUVIN, ARCHITECT, Room 109, 160 So. Main St., Providence, R. I.

JOSEPH L. STEELE, ARCHITECT, 1608 Boas Street, Harrisburg, Pa. (catalogs relative to pool construction, bleachers, acoustical treatment and other items incidental to an athletic building of the college type).

PAUL M. HAVENS, ARCHITECT, First National Bank Building, St. Paul, Minnesota.

JOHN PINE DELAVAN, architectural student, 465 Brattle Road, Syracuse, N. Y.

CLIFFORD M. CAMPBELL, draftsman, c/o Rinderknecht Lumber Co., 358-414 Huffman Ave., Dayton, Ohio (for A.I.A. file).

HARRY D. SMITH, draftsman, Drafting Dept., Industry, N. Y.

CHRISTIAN A. WILDER, draftsman, 1065 Noe Street, San Francisco, Cal. (catalogs on residential and store work).

PERSONALS

ANTHONY D'ELIA, JR., ARCHITECT, has moved his offices from 905 Bergen Ave., to the Labor Bldg., 26 Journal Square, Jersey City, N. J.

VINCENT J. MILLER, ARCHITECT, has located his office at at 201 E. Fifth St., opposite City Hall, Plainfield, N. J.

OLIVER O. GAUVIN, ARCHITECT, has opened an office at Room 109, Infantry Hall Bldg., 160 S. Main Street, Providence, R. I., for the practice of architecture.

PAUL M. HAVENS, ARCHITECT, has opened an office for the general practice of architecture at First National Bank Building, St. Paul, Minn.

J. LINERD CONARROE, ARCHITECT, has moved from 1518 Walnut Street to 1805 Walnut Street, Philadelphia, Pa.

A FREE EMPLOYMENT SERVICE

Position Wanted: Architectural draftsman and designer of 32 years' experience desires position. College and Atelier training with experience in the best offices on all kinds of buildings, large and small. Registered architect New York and Florida. Salary reasonable. Wm. P. Cane, 168 East 24th Street, New York, N. Y.

Position Wanted: Young man, 26 years of age, married, four years' college training, two years' practical experience, desires position with an architectural firm of good repute. Capable draftsman, adept at rendering and perspectives. Salary normal with conditions. Location immaterial. Excellent references. Box No. 900, care of PENCIL POINTS.

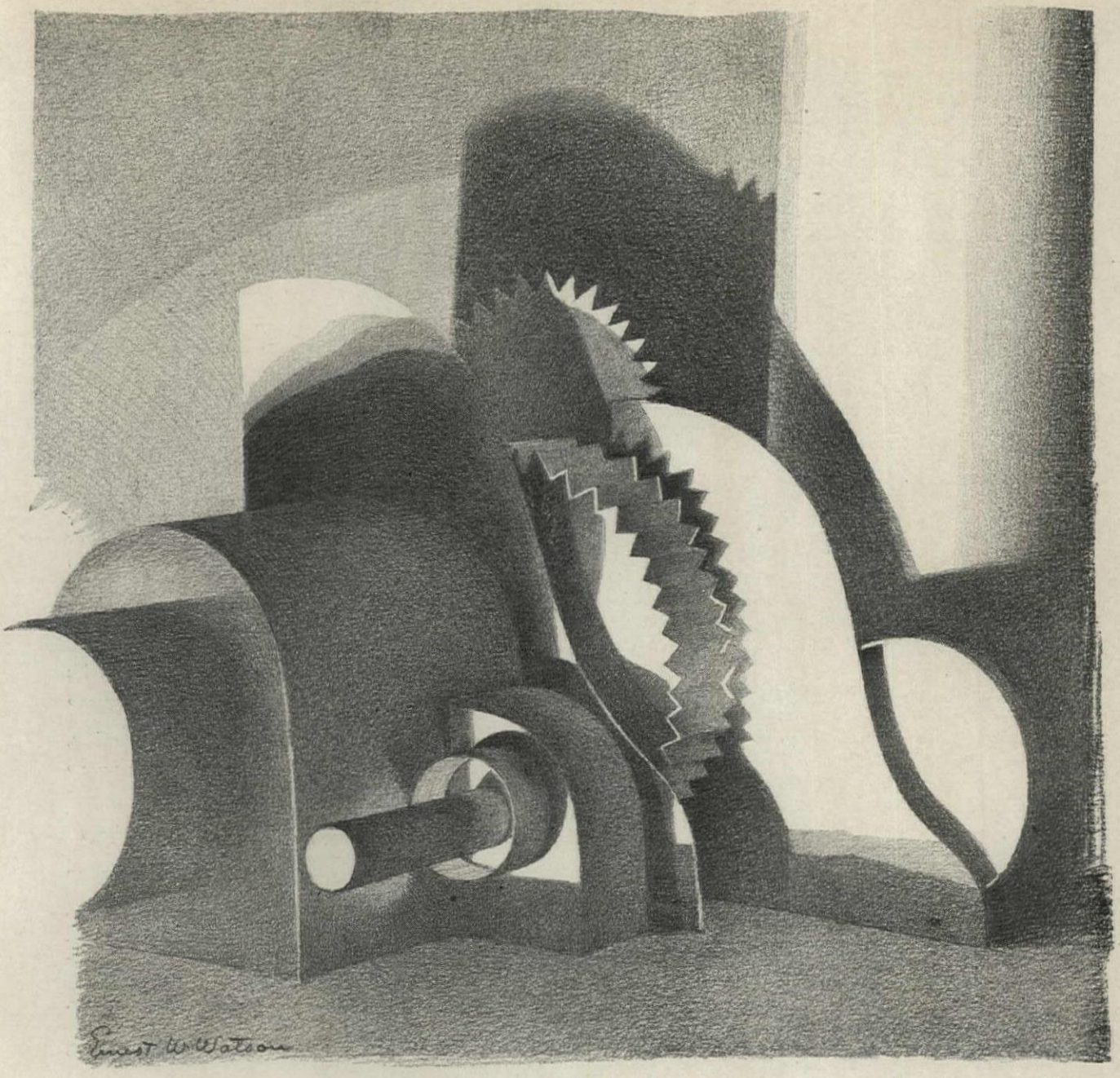
Position Wanted: Young man, 22, desires position in architect's or contractor's office. I.C.S. student of complete architecture. Considerable drafting practice in high school, Y. M. C. A. night school as well as I.C.S. work. Married and a willing worker. Has chosen architecture as a profession. Experience main object. Willing to go anywhere. Luther E. Daugherty, 424 East Pearl Street, Butler, Pa.

Position Wanted: Young man, 21, junior draftsman or office work in architect's office. Salary no object. Student architecture six years. Knowledge of small house construction, water color rendering, shades and shadows, perspective and free-hand drawing. Preparing for Beaux-Arts Institute of Design work. Irving Guenasio, 250 Seely Street, Brooklyn, N. Y.

Position Wanted: Teaching position wanted by registered architect, age 27, educated at the Harvard School of Architecture, taught perspective one year at Cooper Union. Box No. 901, care of PENCIL POINTS.

Position Wanted: Young man, 22, graduate in design of New York University, six and one-half years' experience as draftsman making shop drawings, details and sketches. Experience in architectural wrought metal and period woodwork, interior and exterior. Excellent references. Box No. 902, care of PENCIL POINTS.

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THE Machine Age! Ernest Watson symbolizes it in this Eldorado sketch from the paper world he is building, scenes of which appear in *Pencil Points* every month.

The object of this paper world, as has been previously explained, is to suggest a pleasant means by which to improve your pencil technique. Cut out models of white paper. Arrange them in abstracts or in approaches to reality, such as this. Then focus a bright light on them. A 200-watt lamp is excellent, but a lamp of lesser wattage will do. Move the light until you get the arrangement of shadows you want.

Then sharpen up your Eldorados—degrees 3B, 2B, B, F, H, 2H, 3H. You'll need the constant degrees of lead that you find in Eldorado, the master drawing pencil. Because none of the tones are to be rubbed or stumped. Keep the rhythmic, directional flow of the pure pencil strokes. The effect is much more pleasing.

It is quite proper, however, to use a kneaded eraser. This comes into use in picking off tones that have had too much weight put behind them. Try an Eldorado Abstract yourself. It's a profitable pastime. Joseph Dixon Crucible Company, Dept. 167-J, Jersey City, New Jersey.

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THE MASTER DRAWING PENCIL

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Herman T. Shapiro, 4210 Tower Avenue, St. Bernard, Ohio, would like to obtain copies of PENCIL POINTS from January through May, 1927. For these he will exchange the following: April, 1929; June, 1930; and July, 1931, PENCIL POINTS; May and December, 1931, *Architectural Record*; November, 1930, *Architecture*. Also some issues of *Southern Architect* for 1929, 1930, and 1931. He also would like to purchase books on modern architecture at a reasonable price.

F. S. Onderdonk, 1331 Geddes Avenue, Ann Arbor, Mich., has the following for sale: *Architectural Record*, July, 1927; *Architecture* for July, October, and November, 1927, and December, 1932; *The Architect* for September and October, 1927, and August, 1928; *The Architectural Forum* for November, 1928/I, August, 1929/II, January, 1931/II; *The Western Architect* for November, 1927, and June, 1929; PENCIL POINTS for October, 1927.

Frederick H. Paulson, 64 Petteys Avenue, Providence, R. I., has for sale 27 issues of the *White Pine Series*, beginning with Vol. IV through Vol. X, including 6 competition numbers. Also 110 plates of American Face Brick Association brick details. Make reasonable offer.

D. P. Renton, 32 Banks St., Timaru, New Zealand, has the following books for sale: Monograph of *The Work of McKim, Meade & White* (student's edition, 2 vols.); *Selected Monuments of French Gothic Architecture* (PENCIL POINTS PRESS); *Perspective Delineation*, Boyd A. Gill; all like new.

Clarence Simonson, 546 Georgia St., Vallejo, Calif., has the following copies of PENCIL POINTS for sale at 25c per copy, plus postage: September, November, and December, 1922; January, March, April, October, November, and December, 1923; February, March, April, June, through December, 1924; January, February, March, April, and June, 1925; April, 1926; September, 1928.

Raymond J. Percival, 211 Washington Street, Forestville, Conn., would like to obtain Vol. 3, Nos. 1, and 4, of the *White Pine Series*.

L. B. Pope, Pratt Institute, Brooklyn, N. Y., would like to obtain the following copies of the *White Pine Series:* Vol. 1, No. 3; Vol. 2, Nos. 1 and 3.

PERSONALS

MORRIS ROTHSTEIN, ARCHITECT, has moved his offices from 186 Joralemon St. to 391 Fulton St., Brooklyn, N. Y.

CARLTON BRUSH, ARCHITECT, has closed his office in Nashville, Tenn., having accepted the position of Maintenance Engineer in the Service Division, Mortgage Loan Department, of the Prudential Insurance Co. of America, in the Jackson Bldg., Birmingham, Ala.

EMORY GLEN MORGAN AND DON M. CLIPPINGER, ARCHITECTS AND ENGINEERS, have formed a partnership, for the practice of architecture, with offices in the American Bank Bldg., Seattle, Wash.

P. B. KAPP AND D. E. KENNEDY, ARCHITECTS, have moved their offices from the Leitzell Bldg. to the Glennland Bldg., State College, Pa.

CARL CORNWELL TALLMAN, ARCHITECT, has moved his office from Williamsport, Pa., to 121 East Seneca Street, Ithaca, New York.

JAMES LLOYD BERRALL, ARCHITECT, has opened offices, for the practice of architecture, at 22 South Park Street, Montclair, N. J.

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OLIVER O. GAUVIN, ARCHITECT, Room 109, 160 So. Main St., Providence, R. I.

REED & WARREN, ARCHITECTS, P. O. 133, Cohasset, Mass.

NAT SEIDERMAN, draftsman and designer, 123 East 94th Street, Brooklyn, N. Y. (catalogs particularly on façade and interiors, also A.I.A. material).

HAROLD A. BRENNER, draftsman, 585 Bradford St., Brooklyn, N. Y. (for A.I.A. file).

STANLEY FLEISCHAKER, draftsman, 1654 Everett Avenue, Louisville, Ky.

HYMAN RUBIN, draftsman, 1010 Intervale Avenue, Bronx, N. Y.

MORRIS J. ZEITLIN, draftsman, 471 Chester St., Brooklyn, N. Y. (for A.I.A. file).

HERMAN MATTIG, draftsman, 5250 Brookpark Road, Cleveland, Ohio.

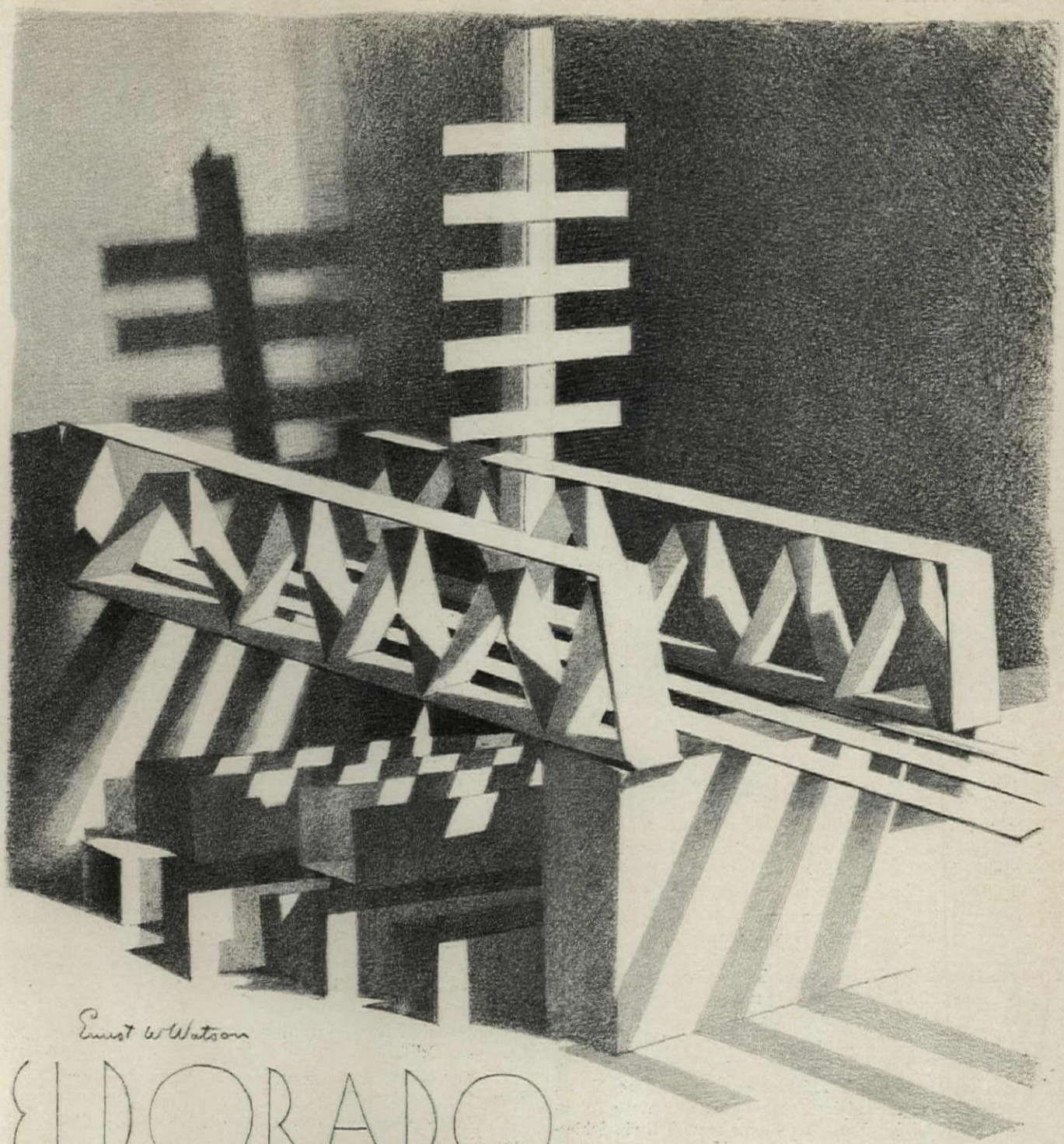
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FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all.

SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire concerning it.

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J. Bobins, 1200 Wilson Avenue, Chicago, Ill., has the following copies of PENCIL POINTS for sale: all except September, 1927; all except November, 1928; January, February, March, and May, 1929.

Irving D. Feig, 2511 Gladstone Avenue, Detroit, Mich., would like to obtain a copy of *History of Architecture*, by Sir Banister Fletcher. State condition of book and price.

PERSONALS

NORMAN W. SHAW AND JOHN B. MCCOOL, ARCHITECTS, have opened offices for the practice of architecture at 9 Geary Street, San Francisco, Calif.

IAN CRAWFORD MACCALLUM, ARCHITECT, has moved his office to 19 North Washington Street, Winchester, Va.

ATELIER HIRONS, 456 Third Avenue, New York, N. Y., is planning to expand into larger quarters. Any men interested in joining kindly communicate with Irwin Schlesinger, phone WIckersham 2-3340.

LUCIEN E. D. GAUDREAU, ARCHITECT, has moved his office from 3458 Park Heights Avenue to 9 East Hamilton Street, Baltimore, Md.

CHAS. G. HEHN, ARCHITECT, has moved his office from New York City to 26 North Broadway, Room 201. Yonkers, N. Y.

ARCHITECT seeks to share space with another; requires private office and use of drafting room. State details and price. Send all communications to H. H., c/o the Mart, PENCIL POINTS.

FRANCIS E. LLOYD, ARCHITECT, AND F. BOURN HAYNE, ASSOCIATE ARCHITECT, have opened an office for the general practice of architecture at 360 Pine Street, San Francisco, Calif.

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REQUESTS FOR manufacturers' literature have been received from the following:

L. LEGRANDE HUNTER, ARCHITECT, 761½ Peachtree Street, N. E., Atlanta, Ga.

HAROLD M. HAAG, ARCHITECT, 309 Eighth Street, Elyria, Ohio.

ELMER ZAKO, draftsman, 3254 E. 48th Street, Cleveland, Ohio.

HERBERT H. HOLLWEG, draftsman and designer, 17 West Mosholu Parkway No., Bronx, New York (especially mechanical equipment).

KEITH HINCHCLIFF, architectural student, Kansas State College, Box 4, Manhattan, Kansas (especially building equipment).

STUART F. BROWNE, architectural student, 413 N. Oak Street, Buffalo, N. Y.

ENAR E. HOLM, architectural student, 1052 2nd Street, Santa Rosa, Calif.

BROTHER A. FRANCIS, instructor and student, 64 St. Mark's Place, New Brighton, S. I., N. Y.

JOHN C. FLETCHER, architectural graduate, 12 School Street, Plymouth, N. H. (for A.I.A. file).

SIDNEY I. KLEIN, architectural student, 5125 Greenwood Ave., Chicago, Ill. (especially material on construction).

FRANCIS E. LLOYD, ARCHITECT, 360 Pine Street, San Francisco, Calif.

CHARLES G. HEHN, ARCHITECT, 26 North Broadway, Room 201, Yonkers, N. Y.

C. G. HILLYER, ARCHITECT, 3949 Rokeby Street, Chicago, Ill.

WILLARD E. RANDOLPH, architectural student, State Theatre Bldg., Detroit Lakes, Minn.

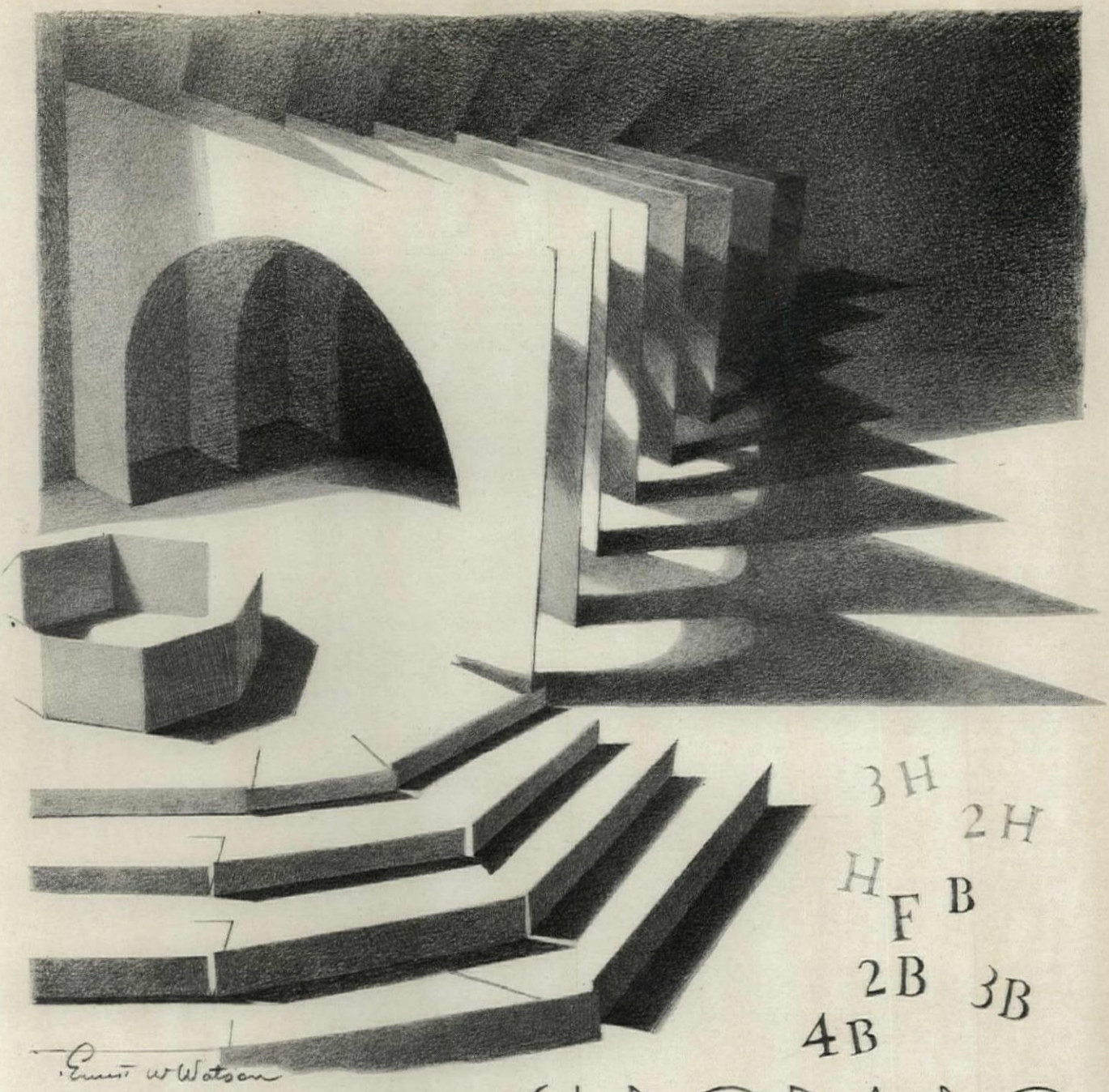
ERNEST N. YAMAOKA, architectural student, 1240 Venables Street, Vancouver, B. C., Canada.

WAR DEPARTMENT, Office of the Constructing Quartermaster, U. S. Army, Fort Mason, San Francisco, Calif. (for A.I.A. file).

MORRIS LAPIDUS, architectural student, 9031 Fort Hamilton Parkway, Brooklyn, N. Y.

OFFICE OF WILLIAM E. LEHMAN, ARCHITECT, attention of Mr. James W. Hill, 972 Broad Street, Newark, N. J. The office is engaged in working out a development of small low cost family houses, and would like catalogs on various types of construction, details, etc.

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James L. Berrall, 22 So. Park Street, Montclair, N. J., will pay $5.00 for a copy of Kelly's *Early Domestic Architecture of Connecticut*, to be in good condition.

P. A. Hardaway, Box 208, Pawtucket, R. I., has for sale the following copies of *White Pine Series:* Vol. 3, Nos. 3 through 6; Vol. 4, Nos. 1, 2, 3, and 6; Vol. 5, Nos. 1 through 5; Vol. 6, Nos. 1, 2, 3, 5, and 6; Vol. 7, Nos. 1, 2, 5, and 6; Vol. 8, Nos. 1 through 5; Vol. 9, Nos. 1 through 6; Vol. 10, Nos. 1, 2, 4, 5, and 6. Will sell all together, 60c each.

The Department of Architecture, A. & M. College of Texas, College Station, Texas, has extra copies of various architectural magazines which they would like to exchange for certain numbers. Send list of available numbers, as well as list of copies desired in exchange.

PERSONALS

OTHO MCCRACKIN, ARCHITECT, has opened an office for the practice of architecture and service to architects in the way of architectural renderings, at 1810 North Ash Street, Hutchinson, Kansas.

GEORGE L. WALLING, ARCHITECT, has opened an office for the practice of architecture, at 2136 Ashland Avenue, Toledo, Ohio. The organization renders a complete architectural design service.

JOHN CHARLES FRENCH, JR., ARCHITECT, has opened an office for the general practice of architecture, at Essex Junction, Vermont.

ROBERT S. HALE, CONSULTANT on the welding of steel structures and the remodeling and reinforcing of existing structures by welding, has moved his office from the Old Colony Bldg. to 1432 W. Lake Street, Chicago, Ill.

THE FIRM OF JOSEPH URBAN, ARCHITECT, AND IRVIN L. SCOTT, ASSOCIATE, is being continued under the name of Joseph Urban Associates, at the same address, 5 East 57th Street, New York, N. Y. Irvin L. Scott and Otto Teegen, Associates.

STANLEY E. WHITE, ARCHITECT, has opened offices for the practice of architecture at 35 Main Street, Cold Spring, N. Y.

WALTER THOMAS WILLIAMS, ARCHITECT, has moved his office from 41 East 42nd Street, to 2 Park Avenue, New York, N. Y.

THE FIRM OF PERKINS, CHATTEN & HAMMOND, ARCHITECTS, has been dissolved. Melville Clarke Chatten is now associated with the new firm of Burnham Bros. & Hammond, Inc.

HUBERT BURNHAM, ARCHITECT, AND C. HERRICK HAMMOND, ARCHITECT, who were formerly with Perkins, Chatten & Hammond, now dissolved, have joined together in the practice of architecture. The firm name has been changed from Burnham Brothers, Inc., to Burnham Brothers & Hammond, Inc., with offices in the Burnham Bldg., Chicago, Ill.

RALPH BODMAN AND RICHARD C. MURRELL, ARCHITECTS, have formed a partnership for the practice of architecture under the firm name of Bodman & Murrell, with offices at 714 Reymond Bldg., Baton Rouge, La.

F. E. WHITEHOUSE, ARCHITECT, has opened an office for the practice of architecture at 20 South Third Street, Columbus, Ohio.

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JOHN CHARLES FRENCH, JR., ARCHITECT, Essex Junction, Vt.

OTHO MCCRACKIN, ARCHITECT, 1810 North Ash Street, Hutchinson, Kansas.

BODMAN & MURRELL, ARCHITECTS, 714 Reymond Bldg., Baton Rouge, La.

HENRY E. MINDLIN, ARCHITECT, Rua Libero Badero, 14, 3° andar, Sao Paulo, Brazil, S. A. (for A.I.A. file—also would like price quotations and conditions affecting the importation of building materials and equipment from the United States).

F. E. WHITEHOUSE, ARCHITECT, 20 So. Third St., Columbus, Ohio.

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J. H. SLUPEKOWSKI, draftsman, 2624 N. Avers Avenue, Chicago, Ill.

AMOS W. RANDALL, draftsman, 401 W. 33rd Street, Los Angeles, Calif. (structural and decorative materials and their uses).

CARL RIEMENSCHNEIDER, draftsman, 3045 N. Frederick Ave., Milwaukee, Wis.

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BOB SUTTON, architectural student, 2727 West Main St., Alhambra, Calif.

EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 24, ADVERTISING SECTION

PENCIL POINTS

Index to Volume XIV, January to December, Inclusive, 1933

ADAMS, Rayne—*Article*, "The Work of Ernest W. Watson" ... Feb., 63
Air Conditioning Definitions ... Aug., 376
"Air Conditioning, Modern," *by Harold L. Alt*,
1. ... June, 285
2. ... July, 331
3. ... Aug., 377
ALBRIZIO, C. A.—*A portrait in fresco* ... Nov., 493
Allerton American Traveling Scholarships—*Results* (Ad section) ... July, 21
ALT, Harold L.—*Article*, "Modern Air Conditioning,"
1. ... June, 285
2. ... July, 331
3. ... Aug., 377
AMES, Irene K.—*Two modern alphabets* ... Jan., 46
ARCHITECTS' CODE AND THE DRAFTSMAN, THE,
Editorial, "And What of the Draftsman?" (Ad section) ... Sept., 11
Items concerning the Architects' Code ... Sept., 423—426
Article, "The Draftsmen Organize!" ... Oct., 429
Letters commenting on the Architects' Code and the Draftsman ... Oct., 469—472
Editorial, "An Important Distinction" ... Nov., 475
Article, "The Draftsmen's Organization," *by Henry Sasch* ... Nov., 511
Letters concerning the Draftsmen's Organization ... Nov., 514—515; Nov., 517—520
"Architect's Impressions and Hardships in America, A European,"—*Anonymous letter* .. April, 196
"Architectural Heresies," *by Talbot Faulkner Hamlin* ... Oct., 435
Architectural League of New York, Annual Exhibition of the—*Four photographs showing winners and views of the exhibition galleries* March, 140—141
"Architectural *Weeds* Versus *Needs*," *by Ernest John Russell* ... May, 199
"Architecture, A Half Century of," *by H. Van Buren Magonigle*,
1.—A Biographical Review ... Nov., 477
ARNOLD, James Irza—*Etching*, "The Old Red Barn" ... July, 300
BAGLEY, Alfred J.—*Comparative details*,
"Chimneys" ... April, 185—189
"Stone Textures" ... July, 313—317
"Exterior Steps" ... Nov., 501—505
BALLOU, Louis W.—*Linoleum block print* ... Nov., 516
BARNEY, W. Pope—*Photograph showing entrance to "Tomorrow's House"* ... Aug., 376
Bars, Comparative details of Residence ... June, 273—276
BARTLETT, Stuart—*Article*, "Garrison Houses Along the New England Frontier," *The Monograph Series* ... June, 253—268
BASIL, Bruno John—*Two pencil sketches*,
"Museum Cloister, Palermo"
"Vezeley" (Ad section) ... Feb., 26
BATESON, George F.—*Reply to article*, "Comparing the Cost of Different Types of Floor Construction" ... Jan., 49
BEACH, W. W.—*Reply to David Cushman Coyle's article*, "New Aspects of the Distribution Problem" (Ad section) ... March, 11
BEATY-POWNALL, William—*Measured drawing*, A Wrought Iron Balustrade at the Entrance to a House in Delfe, Holland ... March, 132
BELLOWS, George—*Lithographic crayon life study* ... March, 128
BENNETT, Sherman D.—*Computing brick schedule* (Ad section) ... March, 26
BILL, Carroll—*Mural decoration* for main lounge of United Fruit Company's S. S. "Antigua"
Mural decoration for main lounge of United Fruit Company S. S. "Quirigua" ... April, 161—162
BIRNBAUM, Philip—*Comparative details*,
"Second Story Overhangs" ... Jan., 37— 42
"Fireplaces" ... Feb., 85— 89
"Door Hoods" ... March, 133—138
BLAS, Romualdo Jose—*A group of crayon sketches*,
"Hygiene Buildings, Dresden, Germany"
"Old Colmar"
"Modern Stuttgart"
"Two sketches of Modern Stuttgart and Old Freiburg" ... Jan., 23— 26
Biographical sketch ... Jan., 47
BOCKHORST, Roland W.—*Biographical sketch* June, 281
BOSSANGE, E. Raymond—*Article*, "Changes in Architectural Education" ... July, 309
BREWSTER, Daniel O.—*Article*, "The Cottages of Cape Ann,"
Part I ... Dec., 535—550
"Broadcast the Architect's Story?, Why Not," *by Eugene Clute* ... Aug., 369
BROCKWAY, Albert Leverett—*Obituary* ... Aug., 373
BROWN, Frank Chouteau—*Article*, "Cape Ann: Some earlier Colonial Dwellings in and about Annisquam, Massachusetts," *The Monograph Series* ... Feb., 69— 84
Letter concerning surveys and studies being made by Real Estate Boards ... Feb., 98
"The Dwellings of Newbury Old Town," *The Monograph Series* ... April, 169—184
.. *Article*, "Chicago and Tomorrow's House?" June, 245
BUGBEE, Burton Ashford—*Article*, "Measure for Measure" ... July, 301
BURNAP, Lucinda—*Letter* ... July, 327
BUTLER, H. R.—*Oil painting*, "Along the Grand Canal—The Court of Honor, The World's Fair—1893—Chicago, Illinois," *Color plate* ... June, 244
"California Earthquake Drawings," *by Carl W. Heilborn* ... Sept., 383
"Can We *Know* What to Build Where?", *by O. H. Cheney* ... April, 153
"Can You Learn from Another's Experience?", *by L. A. C.* ... Nov., 495
"Cape Ann: Some Earlier Colonial Dwellings in and About Annisquam, Massachusetts," *Monograph Series, by Frank Chouteau Brown* .... Feb., 69— 84
"Cape Ann, The Cottages of," *Part I, Monograph Series, by Daniel O. Brewster* ... Dec., 535—550
Century of Progress International Exposition—*Photograph*, "Federal and States Pavilion," Arthur Brown and Edward Bennett, Architects May, 235
CHAMBERLAIN, Samuel—*Cover illustrations*, *Drawings in sanguine*,
"Place St. Germain des Pres" ... Jan.
"An Early Colonial House" ... Feb.
"Piazza-Ragusa" ... March
"Indian Hill Farm" ... April
"Chateau D'Estaing" ... May
"Electrical Group, Chicago" ... June
"St. Patrick's New York" ... July
"Witch House, Pigeon Cove" ... Aug.
"Noontime—Gaillac" ... Sept.
"Cornell Medical Center" ... Oct.
"Grain Elevators, Toledo" ... Nov.
"Christmas Village" ... Dec.

6

PENCIL POINTS

A JOURNAL for the DRAFTING ROOM

INDEX
VOLUME XIV
1933

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Two drypoints, "Silhouette of Senlis," "Les Arbres" ..... May, 211—212
Water color sketch, "Place de la Halle, Senlis," *Color plate* ..... Oct., 428
Drypoint, "The Cathedral of Sens" ..... Nov., 476
CHENEY, O. H.—*Article*, "Can We *Know* What to Build Where?" ..... April, 153
Further discussion of above subject by William L. Mowll (Ad section) ..... July, 5
"Chicago and Tomorrow's House?", *by Frank Chouteau Brown* ..... June, 245
CHICAGO WORLD'S FAIR, 1933—*Photograph*, "Federal and States Pavilion," Arthur Brown and Edward Bennett, Architects ..... May, 235
Article, "Chicago and Tomorrow's House?" *by Frank Chouteau Brown* ..... June, 245
Two etchings—Views of The Century of Progress Exposition, *by Leon R. Pescheret* June, 270
Chimneys, Comparative details of ..... April, 185—189
CHISLING, Elliott L.—Two photographs and full-size detail of candlesticks for St. Bonaventure Church, St. Albans, L. I., N. Y. ..... July, 325—326
CHRYSTIE, Edward P.—*A group of charcoal sketches*,
"A Gray Day on the Waterfront"
"Under the Queensborough Bridge, New York"
"Municipal Building, New York"
"Cherry Street at Franklin Square, New York" ..... Jan., 11— 14
Two charcoal drawings,
"Cornell Medical Center, New York"
"City Hall, New York" ..... May, 201—209
Churches, A Group of Modern German,—*Eight photographs by B. Kenneth Johnson* ..... Jan., 15— 22
Civic Center, Paterson, New Jersey—*Pencil rendering by Arthur J. Frappier* ..... Jan., 9
CLARK, Cameron—Photograph showing perspective of the Sperry House, Southbury, Connecticut ..... Feb., 68
CLUTE, Eugene—*Article*, "Glass, A New Sculptural Medium" ..... July, 307
Article, "Why Not Broadcast the Architect's Story?" ..... Aug., 369
Article, "A Timely Problem" ..... Oct., 431
"Codes, A Thought on Building," *by J. J. Del Bourgo* ..... May, 221
COGGINS, H. L.—*Pencil and pastel rendering*, "Residence for Arthur S. Martin, Esq., Darien, Connecticut," Coggins and Hedlander, Architects, *Color plate* ..... Sept., 382
Pencil and pastel rendering, "Residence for Mr. George R. Galvin, Westport, Connecticut," Coggins and Hedlander, Architects, *Color plate, Frontispiece* ..... Nov., 474
COLOR PLATES BY—
BUTLER, H. R.—*Oil painting*, "Along the Grand Canal—The Court of Honor, The World's Fair—1893—Chicago, Illinois" ... June, 244
CHAMBERLAIN, Samuel — *Water color sketch*, "Place de la Halle, Senlis" ..... Oct., 428
COGGINS, H. L.—*Pencil and pastel rendering*, "Residence for Arthur S. Martin, Esq., Darien, Connecticut," Coggins and Hedlander, Architects ..... Sept., 382
Pencil and pastel rendering, "Residence for Mr. George R. Galvin, Westport, Connecticut," Coggins and Hedlander, Architects ..... Nov., 474
CRUESS, Francis H.—*Water color rendering*, "Studio on the Estate of Sir Douglas Alexander, Bart., Stamford, Connecticut ..... Dec., 522
GOULSTONE, George T.—*Color rendering*, "Proposed Small House Development in Westchester County, New York" ..... Aug., 336
GREEN, Stanley W. E.—*Water color rendering*, "Design for Proposed Ladies' Parlor," Cram and Ferguson, Architects ..... May, 198
GREY, Elmer—*Oil painting*, "House Designed for Huntington Palisades, Los Angeles, California" ..... March, 106
McDONALD, Edward Dixon—*Water color rendering*, "A Residence by Meade and Hamilton, Architects, at Cleveland, Ohio" Jan., 2
WATSON, Ernest W.—*Color block print*, "Deserted" ..... Feb., 60
WILLIAMS, Edgar—*Water color rendering*, "West Wall of Museum, Apartment of Mrs. C. R. Holmes, New York" ..... April, 152
YEWELL, J. Floyd—*Pastel rendering*, "Stairway and Azalea Garden, Estate of J. Walter Schiffer, Esq., Mt. Kisco, N. Y.," Annette Hoyt Flanders, Landscape Architect ..... July, 290
Columbia Graduate Fellowship—*Results* ..... Jan., 95
COMPARATIVE DETAILS—*Group 4*—
"Second Story Overhangs" ..... Jan., 37— 42
Group 5—"Fireplaces" ..... Feb., 85— 89
Group 6—"Door Hoods" ..... March, 133—138
Group 7—"Chimneys" ..... April, 185—189
Group 8—"Interior Woodwork" ..... May, 217—220
Group 9—"Residence Bars" ..... June, 273—276
Group 10—"Stone Textures" ..... July, 313—317
Group 11—"Eaves and Gutters" ..... Sept., 401—405
Group 12—"Exterior Steps" ..... Nov., 501—505
COMPETITIONS—
Allerton American Traveling Scholarships—*Results* (Ad section) ..... July, 21
Better Homes in America Competition—*Results* ..... March, 143
Columbia Graduate Fellowship—*Results* ..... Jan., 95
Furniture Design Competition sponsored by The American Walnut Mfrs. Association, Modern—*Results* ..... May, 239
Winning design ..... July, 330
Guggenheim Memorial Fellowships—*Results* May, 238
Le Brun Traveling Scholarship—*Results and winning design* ..... May, 231
Massachusetts Institute of Technology Special Student Scholarships—*Results* ..... Aug., 376
New York University Prize in Architecture—*Results and winning design* ..... Aug., 373
Ohio State University Alumni and Student Competition in Landscape Architecture—*Winning design* ..... March, 139
Paris Prize in Architecture—*Results* ..... July, 321
Results and winning designs ..... Sept., 409—418
Plym Fellowship in Architecture—*Results and winning design* ..... July, 323
Princeton Prizes in Architecture—*Results and winning design* ..... Aug., 373
Rome Prize in Architecture—*Results and winning design* ..... June, 277—278
Ryerson Fellowship in Architecture—*Results* July, 323
Schermerhorn Fellowship in Architecture—*Results* ..... July, 324
Scovill Manufacturing Company Competition —*Results* ..... Nov., 516
Steedman Memorial Fellowship—*Results* .... June, 281
COMPETITIONS, ANNOUNCEMENTS OF
BOOTH TRAVELING FELLOWSHIP .... March, 143
Brooklyn Chamber of Commerce Building Competition ..... Jan., 47
Design Competition sponsored by Johnson & Faulkner, Inc. ..... May, 235
Furniture Design Competition sponsored by The American Walnut Mfrs. Association, Modern ..... March, 144
House Beautiful Cover Competition ..... Feb., 100
Kelley Fellowship in Architecture ..... April, 193
Kinley Memorial Fellowship ..... Feb., 96
Le Brun Traveling Scholarship ..... Feb., 95
Massachusetts Institute of Technology Special Student Scholarships ..... March, 139
New York University Scholarship ..... May, 235
Princeton Prizes in Architecture ..... April, 193
Rotch Traveling Scholarship ..... Feb., 95
Scovill Manufacturing Company Competition March, 144
Steedman Memorial Fellowship ..... Jan., 48
Typographical Announcement Competition ... Feb., 95
"Composition in Architectural Rendering," *by Natt Piper* ..... July, 293
CONNOR-CROFTON, H.—*Article*, "Ragusa—'The Pearl of the Adriatic'" ..... March, 111

CONSTRUCTION DETAILS

BEATY-POWNALL, William — Details of construction for a wrought iron balustrade at the entrance to a house in Delfe, Holland ... March, 132

CHISLING, Elliott L.—Full-size detail of seven-branched candlestick for St. Bonaventure's Church, St. Albans, L. I., N. Y. .... July, 326

GONZALEZ, Guillermo, Architect—Modern German details of construction for a pavilion for material exhibition, Berlin ..... March, 124

KNOBLOCH, Philip G., Architect—Details of construction for an outside vestibule and portico, Plate III ..... Jan., 54

LAWRENCE, Carol—Details of construction for old tipping stile ..... Sept., 399

PITKIN, Jr., William, and Seward H. Mott, Landscape Architects—Details of construction for garden gates of wood ..... May, 225—226

Details of construction for circular garden steps, garden wall, garden seat, and pool Aug., 367—368

Detail of construction for entrance gate Sept., 396

TEAGUE, Walter Dorwin—Details of construction for four modern shop fronts .... Oct., 437—440

CONTEMPORARY ARCHITECTURAL DESIGN, Article of the *PHILOSOPHY OF Walker, C. Howard*, "Functionalism and Architecture,"

2. ..... Jan., 7

3. ..... March, 121

COOK, Lawrence M.—*Four photographs showing views of a model for a residence* ..... Oct., 443

CORSE, Murray P.—Residence of Mrs. Frank Vaughn, Southbridge, Massachusetts, Mrs. Mason M. Condict, Landscape Architect .... Feb., 68

CORTISSOZ, Royal—*Article*, "Charles Adams Platt, F.A.I.A." ..... Nov., 485

CORYELL, Irving—*Article*, "Office Efficiency Pointers,"

1. ..... March, 129

2. ..... Aug., 345

"Unsung!" ..... Sept., 406

COVER ILLUSTRATIONS

CHAMBERLAIN, Samuel—*Drawings in sanguine*,

"Place St. Germain des Pres" ..... Jan.

"An Early Colonial House" ..... Feb.

"Piazza-Ragusa" ..... March

"Indian Hill Farm" ..... April

"Chateau D'Estaing" ..... May

"Electrical Group, Chicago" ..... June

"St. Patrick's, New York" ..... July

"Witch House, Pigeon Cove" ..... Aug.

"Noontime-Gaillac" ..... Sept.

"Cornell Medical Center" ..... Oct.

"Grain Elevators, Toledo" ..... Nov.

"Christmas Village" ..... Dec.

COYLE, David Cushman—*Article*, "New Aspects of the Distribution Problem" ..... Jan., 27

Replies to above article

(Ad section) ..... Feb., 11

(Ad section) ..... March, 11

CROCHERON, E. P.—*Model of Empire State Building in puzzle form* ..... March, 26

CRUESS, Francis H.—*Water color rendering*, "Studio on the Estate of Sir Douglas Alexander, Bart., Stamford, Connecticut," *Color plate* ..... Dec., 522

DAVIS, David—*A tree study* ..... Oct., 434

DEL BOURGO, J. J.—*Article*, "A Thought on Building Codes" ..... May, 221

DERBY, BARNES & CHAMPNEY—Perspective and plan of a house in New Hampshire .... May, 208

DETLIE, John Stewart—*Rendering*, "United States Post Office at Milton Pennsylvania," Harry Sternfeld, Architect—J. Roy Carroll, Associate ..... Oct., 436

"Dining Room Architecture," *by Joseph B. Wertz* Jan., 34

DOMINICK, Franklin—*Comparative details*, "Second Story Overhangs" ..... Jan., 37— 42

Door Hoods, Comparative Details of, ... March, 133—138

DRAFTSMAN'S DATA SHEETS, *by Dan Graf*

Contents ..... Jan., 48

Coursed Stonework ..... Jan., 49

How Many Risers? ..... Jan., 50

Horizontal Sundial ..... Jan., 51

Weights of Materials ..... Feb., 97

Freight Train Clearance Diagram ..... Feb., 98

Instant Joist Chart ..... Feb., 99

Coursed Stonework ..... Feb., 100

Kitchen Planning ..... March, 143

Tangents 0° to 45° Cotangents 45° to 90° March, 144

Linoleum Floors ..... March, 145

Sizes of Bedroom Furniture ..... March, 146

The Circle and the Square ..... April, 193

Tangents 45° to 90° Cotangents 0° to 45° April, 194

South Vertical Sundial ..... April, 195

Sizes of Beds ..... April, 196

Dining Alcove ..... May, 236

Sines 0° to 45° Cosines 45° to 90° May, 237

Typical Hotel Guest Room ..... May, 238

Wood Finish Flooring ..... May, 239

Sines 45° to 90° Cosines 0° to 45° ..... June, 280

North Vertical Sundial ..... June, 281

Cubic Cost Calculator ..... June, 282

Period Furniture ..... June, 283

Blue Print Inks and Fixatif ..... July, 327

Secants 0° to 45° Cosecants 45° to 90° ..... July, 328

Sizes of Dining Tables ..... July, 329

Characteristics of Glass ..... July, 330

Mail Chute Receiving Box ..... Aug., 374

Billiard Rooms ..... Aug., 374

Secants 45° to 90° Cosecants 0° to 45° .... Aug., 375

West Vertical Sundial ..... Aug., 375

Garden Steps and Walks of Brick ..... Sept., 424

Areas of Plain Figures ..... Sept., 424

Planning the Mail Chute System ..... Sept., 425

Safe Loads on Limestone Lintels ..... Sept., 425

Marble Wainscots ..... Oct., 470

East Vertical Sundial ..... Oct., 470

Surface Type Mail Chute ..... Oct., 471

Dead Loads of Building Materials ..... Oct., 471

How to Figure Reactions ..... Nov., 518

Widths of Brick Piers ..... Nov., 518

Recessed and Twin Mail Chutes ..... Nov., 519

Flashing of Stone Joints ..... Nov., 519

Vertical Shear ..... Dec., 566

Tile Floors ..... Dec., 566

Squash Courts ..... Dec., 567

Balloon Framing ..... Dec., 567

"Draftsmen Organize!, The," *by Henry Sasch* .. Oct., 429

"Draftsmen's Organizations, Progress in the"—*Article* ..... Dec., 558

"Draftsmen's Organization, The," *by Henry Sasch* Nov., 511

"Draftsman's Retreat, A," *by William Vandel* .. Feb., 92

DREWRY, Jr., William F.—Perspective and plan of residence for Dr. Herbert C. Jones, Petersburg, Virginia—*Pencil rendering, by J. Floyd Yewell* ..... June, 252

DUNING, Hilbert—*Pen-and-ink sketch* ..... July, 321

Eaves and Gutters, Comparative details of, *Drawings by Emil Sesso from architects' data* Sept., 401—405

EDITORIALS

"A New Era?" (Ad section) ..... Jan., 9

"The Budget Fetish and Public Works" ..... Feb., 61

"America is *Not* Overbuilt!" ..... March, 107

"Some Recent Thoughts on Public Works" (Ad section) ..... April, 9

"The Public Works Program Comes Nearer to Actuality" (Ad section) ..... May, 9

"Facts Found Now Will Bear Fruit Later" . May, 200

"Nailing a Rumor" ..... July, 291

"The Public Works Program is Still Vital to Recovery" (Ad section) ..... Aug., 9

"And What of the Draftsman?" (Ad section) Sept., 11

"An Open Letter to the President" (Ad section) ..... Oct., 11

"An Important Distinction" ..... Nov., 475

"On the Public Works Front" (Ad section) .. Nov., 11

"Is There a Santa Claus?" ..... Dec., 523

"Education, Changes in Architectural," *by E. Raymond Bossange* ..... July, 309

"Efficiency Pointers, Office," *by Irving Coryell*

1. ..... March, 129

2. ..... Aug., 345

EGGERS, Otto R.—*Preliminary study for monument to William Sydney Wagner* ..... Jan., 45

EMERSON, David B.—*Article*, "Floors and Flooring Materials,"
Part I ..... Jan., 55
Part II ..... Feb., 101
"Unusual Specifications" ..... May, 240

"Figures and Finance for the Architect," *by Robert Lee Henry* ..... May, 215; June, 269; July, 299; Sept., 400

Fireplaces, Comparative details of, ... Feb., 85—89

FISH, J. J.—*"Smooch" rendering*, "United States Post Office, Court House, and Custom House at Albany, New York" ..... May, 224

FLEMING, John G.—*Earthquake sketches and architectural notes* ..... May, 223

"Floors and Flooring Materials," *by David B. Emerson*,
Part I ..... Jan., 55
Part II ..... Feb., 101

FORSTER, Frank J., and R. A. GALLIMORE—Two photographs showing model of house for Philip J. Warner, Esq., at Darien Connecticut ..... Aug., 348

FOSTER, John—*Crayon drawing*, "Provincetown" ..... March, 122

FRAPPIER, Arthur J.—*Pencil rendering*, "Suggested design for a new public library to form part of the Civic Center for Paterson, New Jersey" ..... Jan., 9
Pen-and-ink drawing, "Proposed Harlem River Bridge" ..... Jan., 47
Crayon rendering, "Proposed sunlight factory building" ..... Feb., 93
Rendered plan, "A suggestive plan for the development of Jacob Riis Park, Rockaway Peninsula, Queens, New York" ... Feb., 94

FREI, George—*Biographical sketch* ..... Sept., 423

"Functionalism and Architecture," *by C. Howard Walker*,
2. ..... Jan., 7
3. ..... March, 121

Furniture Design Competition sponsored by The American Walnut Manufacturers' Association, Modern—*Results* ..... May, 239
Winning design ..... July, 330

GALLIMORE, R. A. and Frank J. Forster—Two photographs showing model of house for Philip J. Warner, Esq., at Darien, Connecticut ..... Aug., 348

GARDEN DETAILS
PITKIN AND MOTT—Details of construction for garden gates of wood ..... May, 225—226
Details of construction for circular garden steps, garden wall, garden seat, and pool Aug., 367—368

GARLAND, Roger—*Comparative details*,
"Interior Woodwork" ..... May, 217—220
"Residence Bars" ..... June, 273—276

"Garrison Houses Along the New England Frontier," *The Monograph Series, by Stuart Bartlett* ..... June, 253—268

"Gill as a Draftsman, Eric," *by Kineton Parkes* Dec., 525

"GLASS, A New Sculptural Medium," *by Eugene Clute* ..... July, 307

GONZALEZ, Guillermo—*Field notes from travel sketchbook of modern German details* ..... March, 124

GOULSTONE, George T.—*Color rendering*, "Proposed Small House Development in Westchester County, New York," *Color plate* ..... Aug., 336

GRAF, Don—*Article*, "Why Not Schools of Residence Architecture?" ..... Dec., 551

GRAHAM, Benjamin—*Article*, "Some New England Staircases—1670-1770," *The Monograph Series* ..... Oct., 445—460

"Great Georgian Houses," *Three plates* ..... Dec., 560—562

GREEN, Stanley W. E.—*Water color rendering*, "Design for Proposed Ladies' Parlor," Cram and Ferguson, Architects, *Color plate* ..... May, 198

GREY, Elmer—*Oil painting*, "House Designed for Huntington Palisades, Los Angeles, California," *Color plate* ..... March, 106
Article, "Free-hand Perspective and Rendering in Oil" ..... March, 109

GROSSI, Olindo—*Biographical sketch* ..... June, 279

Guggenheim Memorial Fellowships—*Results* ... May, 238

GUTHRIE, J. Gordon—*Transcript of old manuscript*, "White Ant" ..... April, 195

HAECKEL, Lester—*Biographical sketch* ..... June, 281

HAMLIN, Talbot Faulkner—*Article*, "Architectural Heresies" ..... Oct., 435

HARRISON, R. E.—*Pen-and-ink drawing*, "Illustration for L. L. Woodruff's 'Foundations of Animal Biology'" ..... March, 127

HAWKINS, Benjamin—*Sculpture*, "Fountain for Colorado Springs Day Nursery, Colorado Springs, Colorado" ..... May, 206

HEATHERLEY, Bernard—*Article*, "Wrought Metalwork,"
Part I ..... May, 203
Part II ..... July, 305
Part III ..... Sept., 389
Part IV ..... Nov., 499

HEILBORN, C. Westdahl—*Two lithographs*, "The Royal Exchange"
"Building a Bridge" ..... April, 166—167
Fountain pen and wash drawing, "Mexican Homes, Los Angeles" ..... June, 272
Pen-and-ink and wash drawing, "Market Scene, Seville" ..... July, 292
Fountain pen and wash drawing, "Venice" July, 298
Group of conte crayon drawings,
"Masonic Temple, Compton"
"Junior High School, Long Beach California—March, 1933"
"Polytechnic High School, Long Beach, California—March, 1933"
"Junior College, Compton, California—March, 1933"
"City Hall, Compton, California—March, 1933"
"High School, Huntington Park, California—March, 1933" ..... Sept., 383—388

HENRY, Robert Lee—*Article*, "Figures and Finance for the Architect" ..... May, 215; June, 269; July, 299; Sept., 400

HERE & THERE & THIS & THAT ..... Jan., 52; Feb., 95; March, 139; April, 193; May, 235; June, 279; July, 321; Aug., 372; Sept., 423; Oct., 469; Nov., 517; Dec., 565

HERMANN, Kurt—*Reply to letter published in April from an anonymous European draftsman commenting on American architects* ..... May, 238

HOBBS, Morris Henry—*Drypoint*, "Street Scene, Chicago" ..... Jan., 6

HUCHTHAUSEN, W. J.—*Two crayon drawings*, "The North Tower of Bourges"
"Ponte Pietra, Verona" ..... Feb., 66—67

HYLTON, Homer L.—*Reply to David Cushman Coyle's article*, "New Aspects of the Distribution Problem" (Ad section) ..... Feb., 11

INDIANAPOLIS ARCHITECTURAL CLUB—*Photograph showing members at annual banquet* March, 96

JOHNSON, B. Kenneth—*Photographs of a group of modern German churches*,
"St. Bonifatius Church, Frankfurt am Main"
"Evangelical Tempelhof Church, Berlin"
"Catholic Church, Mainz-Bischofsheim"
"St. Sebastian Church, Munich"
"Bugenhagen Church, Hamburg"
"St. Anthony Church, Augsburg"
"Evangelical Church, Berlin"
"Herz Jesu Church, Weisdorf-Leverkusen" Jan., 15—22

JOHNSON, Stanley—*Pencil study for an etching* (Ad section) ... July, 5

JOSEPH, Herbert—*Aquatint*, "Bouchain, France" July, 318

KNOBLOCH, Philip G.—Details of construction for an outside vestibule and portico, Plate III Jan., 54
Article, "Whys and Wherefores of the Specification," 16.—Miscellaneous Iron,
1. ... March, 147
2. ... April, 190

KRUSE, Aleaxnder Z.—*Lithograph*, "City Hall Park" ... Sept., 408

L. A. C.—*Article*, "Can You Learn From Another's Experience?" ... Nov., 495

LAWFORD, Geoffrey Noel—*Two pencil sketches*, "Campanile of San Zeno"
"Market Place, Verona, Italy" ... Jan., 43

LAWRENCE, Carol H.—*Measured drawing*, Detail of old tipping stile ... Sept., 399

LAWRENCE, Ellis F.—*Article*, "Dr. Eugene Gustave Steinhof" ... Sept., 419

LAWRENCE, Lewis M.—*Article*, "More Data on Sundials" ... Nov., 507

Le Brun Traveling Scholarship—*Results and winning design* ... May, 231

LETTERING
Two modern alphabets by Irene K. Ames ... Jan., 46
Blackletter design by Oliver Whitewell Wilson May, 216

LEWIS, Ernest—*Two pen-and-ink tree studies* { March, 123 / Aug., 347

LEWIS, Frederick O.—*Reply to David Cushman Coyle's article*, "New Aspects of the Distribution Problem" (Ad section) ... Feb., 11

LEWIS, Schell—*Pencil rendering*, "United States Post Office and Court House, Binghampton, New York" ... Jan., 10
Perspective rendering, "United States Post Office, Flushing, New York" ... Jan., 36
Pencil rendering, "Estate of Mr. and Mrs. Charles W. Wright, Milwaukee, Wisconsin," Annette Hoyt Flanders, Landscape Architect ... Jan., 32
Pencil rendering, " 'Kuliouou,' Estate of Mr. and Mrs. Vernon Tenney, Honolulu, H. I.," Annette Hoyt Flanders, Landscape Architect ... Jan., 33
Pencil rendering, "New York State Vocational Institution," Thomas & Baker, Thompson, Holmes & Converse, Architects July, 311

LIFE STUDIES BY
SCHWARZ, Frank M. ... Jan., 31
BELLOWS, George ... March, 128

LIND, Kenneth N.—*Biographical sketch* ... July, 323

LOVEN, Carl K.—*Charcoal drawing*, "The Church of St. Michel D'Aiguilhe at Le Puy, France" ... March, 142

LUX, Gwen—*Sculpture*, "Amazon Head" ... May, 238

MAGONIGLE, H. Van Buren—*Article*, "A Half Century of Architecture,"
1.—A Biographical Review ... Nov., 477

MARKUS, Frederick E.—*Article*, "More on Stairs" ... May, 210

Massachusetts Institute of Technology Special Student Scholarships—*Results* ... Aug., 376

MAURAN, John Lawrence—*Obituary* ... Nov., 516

McCOY, Joseph—*Pencil rendering*, "House for Louis R. Hoff, Esq., at New Rochelle, N. Y., E. Dean Parmelee, Architect ... Nov., 497

McDONALD, Edward Dixon—*Water color rendering*, "A Residence by Meade and Hamilton, Architects, at Cleveland, Ohio," *Color plate* Jan., 2

McSWEENEY, Thomas F.—*Article*, "What Prospects Lie Ahead?" ... Jan., 3

"Measure for Measure," *by Burton Ashford Bugbee* ... July, 301

"Metalwork, Wrought," *by Bernard Heatherley*,
Part I ... May, 203
Part II ... July, 305
Part III ... Sept., 389
Part IV ... Nov., 499

MODELS
COOK, Lawrence M.—Four photographs showing views of a model for a residence ... Oct., 443

FORSTER, Frank J., and R. A. Gallimore—Two photographs showing model of house for Philip J. Warner, Esq., at Darien Connecticut ... Aug., 348

ROSSER, Rollin L.—Model of a residence .. Dec., 564

MONOGRAPH SERIES, THE, *Edited by Russell F. Whitehead*

BARTLETT, Stuart—"Garrison Houses Along the New England Frontier" ... June, 253—268

BREWSTER, Daniel O.—"The Cottages of Cape Ann,"
Part I ... Dec., 535—550

BROWN, Frank Chouteau—"Cape Ann: Some Earlier Colonial Dwellings in and About Annisquam, Massachusetts" ... Feb., 69—84
"The Dwellings of Newbury Old Town" April, 169—184

GRAHAM, Benjamin—"Some New England Staircases—1670-1770" ... Oct., 445—469

WILLIAMS, Thomas—"Some Old Houses of Pigeon Cove, Massachusetts" ... Aug., 349—364

MORGAN, Lloyd—*Article*, "The Twenty-sixth Paris Prize" ... Sept., 409
Article, "Why Not a Central School? ... Nov., 506

"Mortgagee Must *Know* What to Build When, The," *by William L. Mowll* (Ad section) ... July, 5

MOTT, Seward H., and William Pitkin, Jr.—Details of construction for garden gates of wood ... May, 225—226
Details of construction for circular garden steps, garden wall, garden seat, and pool Aug., 367—368

MOWLL, William L.—*Article*, "The Mortgagee Must *Know* What to Build When" (Ad section) ... July, 5

"Murals for Business Diversion," *by Sylvia Starr Wertz* ... May, 227

NELSON, John H.—*Aquatint*, "Washington's Headquarters, Chadd's Ford, Pennsylvania" .. March, 120

"New Aspects of the Distribution Problem," *by David Cushman Coyle* ... Jan., 27

"Newbury Old Town, The Dwellings of," *Monograph Series, by Frank Chouteau Brown* April, 169—184

NEW YORK STATE VOCATIONAL INSTITUTION, Thomas & Baker, Thompson, Holmes & Converse, Architects—*Bird's-eye perspective and plans* ... July, 311—312

New York University Prize in Architecture—*Results and winning design* ... Aug., 373

NORTHWESTERN PENNSYLVANIA CHAPTER, A.I.A.—*Remodeling checklist* ... June, 284

Ohio State University Alumni and Student Competition in Landscape Architecture—*Winning design* ... March, 139

OSTROWSKY, Abbo — *Etching*, "Rockefeller Centre Excavation" ... March, 119

OVERTURF, Harrison John—*Pencil rendering*, "Proposed School Building," George Wellington Stoddard, Architect ... July, 297

Paris Prize in Architecture—*Results and winning designs* ... Sept., 409—418

PARKES, Kineton— *Article*, "Eric Gill as a Draftsman" ... Dec., 525

PARMELEE, E. Dean, Architect—House for Louis R. Hoff, Esq., at New Rochelle, N. Y. —*Pencil rendering by Joseph McCoy* ... Nov., 497

"Perspective and Rendering in Oil, Free-hand," *by Elmer Grey* ... March, 109

PESCHERET, Leon R.—*Two etchings*, "Views of The Century of Progress Exposition" .... June, 270

PETRINA, Carlotta—*Pencil drawing* ... May, 239

PETRINA, John—*Article*, "On Sketching with Pen, Pencil, Charcoal, and Brush" ... April, 157
Crayon drawing, "La Grande Porte, St. Malo, Brittany" ... May, 214
Article, "Soft Ground Etching" ... Nov., 487

"Pigeon Cove, Massachusetts, Some Old Houses of," *The Monograph Series, by Thomas Williams* ... Aug., 349—364

PIPER, Natt, *Article*, "Who Built That Building?" ... March, 125
Article, "Composition in Architectural Rendering" ... July, 293

PITKIN, Jr., William and Seward H. Mott—Details of construction for garden gates of wood ... May, 225—226
Details of construction for circular garden steps, garden wall, garden seat, and pool Aug., 367—368
Detail of construction for entrance gate .. Sept., 396

"Platt, F.A.I.A., Charles Adams," *Obituary by Royal Cortissoz and selection of work in various mediums* ... Nov., 485

Plym Fellowship in Architecture—*Results and winning design* ... July, 323

POST OFFICES

BAUM, Dwight James, and William W. Knowles, Associated Architects, "United States Post Office, Flushing, New York" .. Jan., 36

GANDER, GANDER, AND GANDER, Architects—Norman R. Sturgis, Associate—Electus D. Litchfield, Consulting Architect—"United States Post Office, Court House, and Custom House at Albany, New York" .... May, 224

RICH, Lorimer, Architect—"United States Post Office and Court House, Binghamton, New York" ... Jan., 10

STERNFELD, Harry, Architect—J. Roy Carroll, Jr., Associate—"United States Post Office at Milton, Pennsylvania" ... Oct., 436

POWERS, Marsh K.—*Letter giving suggestion to architectural profession* (Ad section) ... June, 9

PRICE, Chester B.—*Drypoint*, "Manhattan Bridge" ... Feb., 90

Princeton Prizes in Architecture—*Results and winning design* ... Aug., 373

"Public Comfort Station, The," *Nine designs by Max Hausle, Architect, Drawings by Emil Sesso* ... Dec., 553

PUBLIC WORKS

Editorial, "A New Era?" (Ad section) .... Jan., 9
Article, "New Aspects of the Distribution Problem," *by David Cushman Coyle* ... Jan., 27
Replies to above article (Ad section) ... Feb., 11
(Ad section) ... March, 11
Editorial, "The Budget Fetish and Public Works" ... Feb., 61
Editorial, "America is *Not* Overbuilt!" ... March, 107
Group of letters discussing Public Works (Ad section) ... April, 9
Editorial, "The Public Works Program Comes Nearer to Actuality" (Ad section) ... May, 9
Editorial, "The Public Works Program is Still Vital to Recovery" (Ad setcion) ... Aug., 9
Announcement concerning Federal Building Program ... Aug., 372
Item concerning Public Works ... Sept., 423
Editorial, "An Open Letter to the President" (Ad section) ... Nov., 11
Editorial, "On the Public Works Front" (Ad section) ... Oct., 11

"Ragusa—'The Pearl of the Adriatic'," *by H. Connor-Crofton* ... March, 111

"Recipes, Ripley's," *by Hubert G. Ripley*,
Proem ... April, 163
1.—The Orange Blossom ... June, 271
2.—The Mint Julep ... July, 319
3.—The Old Fashioned, Sazarac, and the Swizzle ... Aug., 365
4.—Saffron ... Sept., 397
5.—The Bring-You-To ... Oct., 441
6.—Fish Chowder ... Nov., 491
7.—Egg-nog ... Dec., 533

Remodeling Checklist, issued by the Northwestern Pennsylvania Chapter of the A.I.A. ... June, 284

REYNAL, Victor M.—*Letter commenting on Don Graf's data sheet on kitchen planning* ... May, 236
Letter written to William Stanley Parker concerning the Architects' Code ... Sept., 423

RICH, Lorimer—*Article*, "The Small Scale Study as a Preventive of 'Paper Architecture'" ... Aug., 337

RIPLEY, Hubert G.—*Article*, "Ripley's Recipes,"
Proem ... April, 163
1.—The Orange Blossom ... June, 271
2.—The Mint Julep ... July, 319
3.—The Old Fashioned, Sazarac, and the Swizzle ... Aug., 365
4.—Saffron ... Sept., 397
5.—The Bring-You-To ... Oct., 441
6.—Fish Chowder ... Nov., 491
7.—Egg-nog ... Dec., 533

RKO-Roxy Theatre in Radio City, Rockefeller Center, Reinhard and Hofmeister, Corbett, Harrison and MacMurray, Hood and Fouilhoux, Architects—*Two photographs showing the proscenium and auditorium, and three mezzanines* ... Jan., 44

Rome Prize in Architecture—*Results and winning design* ... June, 277—278

ROSENBERG, Louis C.—*Drypoint*, "Place St. Germain des Pres, Paris" ... Feb., 91
Two pencil and wash drawings,
"Jakobkirchhof, Lubeck"
"Palazzo Priuli, Venice" ... Nov., 490—494

ROSSER, Rollin L.—*Model of a residence* ... Dec., 564

RUOCCO, Lloyd A.—*Reply to letter published in May from Kurt Hermann* ... June, 282

RUSSELL, Ernest John—*Article*, "Architectural *Weeds* Versus *Needs*" ... May, 199

Ryerson Fellowship in Architecture—*Results* July, 323

SANFORD, Edward Field, Sculptor—*Monument to William Sydney Wagner* ... Jan., 45

SASCH, Henry—*Article*, "The Draftsmen Organize!" ... Oct., 429
Article, "The Draftsmen's Organization" .. Nov., 511

SAUNDERS, Mrs. L. M.—*Reply to letter published in May, from Kurt Hermann, commenting on American architects* ... July, 328

SCHEICK, William H.—*Conte crayon drawing*, "Hofbraukellar, Munich" ... March, 131
Conte crayon drawing, "Castilian Church, Segovia, Spain" ... Aug., 344

Schermerhorn Fellowship in Architecture—*Results* July, 324

SCHNEIDER, Charles S.—*Group of lithograph crayon sketches*,
"The North Portal of Chartres"
"The Chateau, Azay-le-Rideau"
"Doorway of the Toussaint Ruins, Angers, France"
"Domremy, Birthplace of Jeanne D'Arc" Oct., 461—464

"School?, Why Not a Central," *by Lloyd Morgan* ... Nov., 506

"Schools of Residence Architecture?, Why Not," *by Don Graf* ... Dec., 551

SCHWARZ, Frank H.—*Life study drawn in bistre crayon* ... Jan., 31

Scovill Manufacturing Company Competition—*Results* ... Nov., 516

Second Story Overhangs, Comparative details, .. Jan., 37— 42

SESSO, Emil—*Comparative details*, "Eaves and Gutters" ... Sept., 401—405

SHOP FRONTS

TEAGUE, Walter Dorwin—*Four modern shop fronts* ... Oct., 437—440

SHREVE, LAMB, AND HARMON, The Working Drawing System of,—*Article*, "Office Efficiency Pointers," *by Irving Coryell*
1. ... March, 129
2. ... Aug., 345

"Sketching with Pen, Pencil, Charcoal and Brush, On," *by John Petrina* ... April, 157

Small House Architecture Competition—*Results* March, 143

SMALL HOUSES BY

CLARK, Cameron, Architect—The Sperry House, Southbury, Connecticut ..... Feb., 68

CORSE, Murray P., Architect—Residence of Mrs. Frank Vaughn, Southbridge, Massachusetts, Mrs. Mason M. Condict, Landscape Architect ..... Feb., 68

DERBY, BARNES & CHAMPNEY, Architects—Perspective and plan of a house in New Hampshire ..... April, 168

DREWRY, Jr., William F., Architect—Perspective and plan of residence for Dr. Herbert C. Jones, Petersburg, Virginia—*Pencil rendering, by J. Floyd Yewell* ..... June, 252

PARMELEE, E. Dean, Architect— House for Louis R. Hoff, Esq., at New Rochelle, N. Y. —*Pencil rendering by Joseph McCoy* ..... Nov., 497

TAYLOR, Arthur C., Architect—Two pen-and-ink sketches of Early American houses in Scarsdale, New York ..... Oct., 444

WILLS, Royal Barry, Architect—Perspective and plan of present-day residence design based on Early American Precedent ..... April, 168
Perspective and plan of a low cost house May, 207
Perspective and plan of a residence .... Aug., 371

"Small Scale Study as a Preventive of 'Paper Architecture,' The," *by Lorimer Rich* ..... Aug., 337

"Soft Ground Etching," *by John Petrina* ..... Nov., 487

SPECIFICATION ARTICLES BY—

EMERSON, David B.—"Floors and Flooring Materials,"
Part I ..... Jan., 55
Part II ..... Feb., 101
"Unusual Specifications" ..... May, 240

KNOBLOCH, Philip G.—"Whys and Wherefores of the Specification," 16.—Miscellaneous Iron,
1. ..... March, 147
2. ..... April, 190

"Specifications, Unusual," *by David B. Emerson* May, 240

Sports Building as a Public Works Possibility, The,—"A Timely Problem," *by Eugene Clute* Oct., 431

"Staircases—1670—1770, Some New England," *The Monograph Series, by Benjamin Graham* Oct., 445—460

"Stair Standardization?, Why Not a Little," *by M. Markle Steen* ..... Oct., 465

"Stairs, More on," *by Frederick E. Markus* ..... May, 210

Steedman Memorial Fellowship—*Results* ..... June, 281

STEEN, M. Markle—*Article*, "Why Not a Little Stair Standardization?" ..... Oct., 465

"Steinhof, Dr. Eugene Gustave," *by Ellis F. Lawrence* ..... Sept., 419

Steps, Comparative details of Exterior, ... Nov., 501—505

STERNFELD, Harry—Two photographs and group of drawings showing elevations, plans, and details of woodwork of architectural offices of, ... Sept., 392—395

Stone Textures, Comparative details of, ... July, 313—317

STOPA, Walter T.—*Biographical sketch* ..... May, 231

"Sundials, More Data on," *by Lewis M. Lawrence* Nov., 507

TAYLOR, Arthur C.—*Two pen-and-ink sketches of Early American houses in Scarsdale, New York* ..... Oct., 444

TEAGUE, Walter Dorwin—*Four photographs and four detail drawings for modern shop fronts,*
"A Modiste's Shop"
"A Small Restaurant"
"A Jeweler's Shop"
"A Small Haberdashery" ..... Oct., 437—440

TORNROSE, A. T.—*Study for an etching* .. May, 202

"Unsung!", *by Irving Coryell* ..... Sept., 406

URBAN, Joseph—*Obituary* ..... Aug., 372

VALADIE, J. C.—*Letter concerning Pencil Points* ..... March, 145

VANDEL, William—*Article*, "A Draftsman's Retreat" ..... Feb., 92

WAGNER, William Sydney—*Obituary and memorial monument* ..... Jan., 45

WALKER, C. Howard—*Article*, "Functionalism and Architecture,"
2. ..... Jan., 7
3. ..... March, 121

WATSON, Ernest W.—*Color block print*, "Deserted," *Color plate* ..... Feb., 60
"The Work of Ernest W. Watson," *by Rayne Adams* ..... Feb., 63

WELKER, John—*Pencil rendering*, "House for Mrs. J. Hazard Campbell, East Aurora, New York," Peabody, Wilson & Brown, Architects May, 213

WERTZ, Joseph B.—*Article*, "Dining Room Architecture" ..... Jan., 34
Charcoal rendering, "Entrance to New Metropolitan Life Insurance Company Building, New York," D. Everett Waid and Harvey Wiley Corbett, Associated Architects ..... May, 230

WERTZ, Sylvia Starr—*Article*, "Murals for Business Diversion" ..... May, 227

"What Prospects Lie Ahead?", *by Thomas F. McSweeney* ..... Jan., 3

WHITE, James M.—*Obituary* ..... March, 146

"Who Built That Building?", *by Natt Piper* .... March, 125

"Whys and Wherefores of the Specification," *by Philip G. Knobloch*, 16.—Miscellaneous Iron,
1. ..... March, 147
2. ..... April, 190

WILLIAMS, Edgar—*Water color rendering*, "West Wall of Museum, Apartment of Mrs. C. R. Holmes, New York," *Color plate* ..... April, 152
Line and wash drawing, south elevation, residence of Mrs. C. R. Holmes, Sands Point, Port Washington, Long Island, N. Y. ..... April, 164
Detail of above drawing ..... April, 165

WILLIAMS, Thomas — *Article*, "Some Old Houses of Pigeon Cove, Massachusetts," *The Monograph Series* ..... Aug., 349—364

WILLS, Royal Barry—Perspective and plan of a present-day residence design based on Early American Precedent ..... April, 168
Perspective and plan of a low cost house .. May, 207
Perspective and plan of a residence ..... Aug., 371

WILSON, Oliver Whitwell—*Blackletter design* May, 216

WITTBOLD, George—*Two wood panels* ..... May, 242

Woodwork, Comparative details of Interior ... May, 217—220

YEWELL, J. Floyd—*Pencil rendering*, "Residence for Dr. Herbert C. Jones, Petersburg, Virginia," William F. Drewry, Jr., Architect June, 252
Pastel rendering, "Stairway and Azalea Garden, Estate of J. Walter Schiffer, Esq., Mr. Kisco, N. Y.," Annette Hoyt Flanders Landscape Architect, *Color plate* July, 290